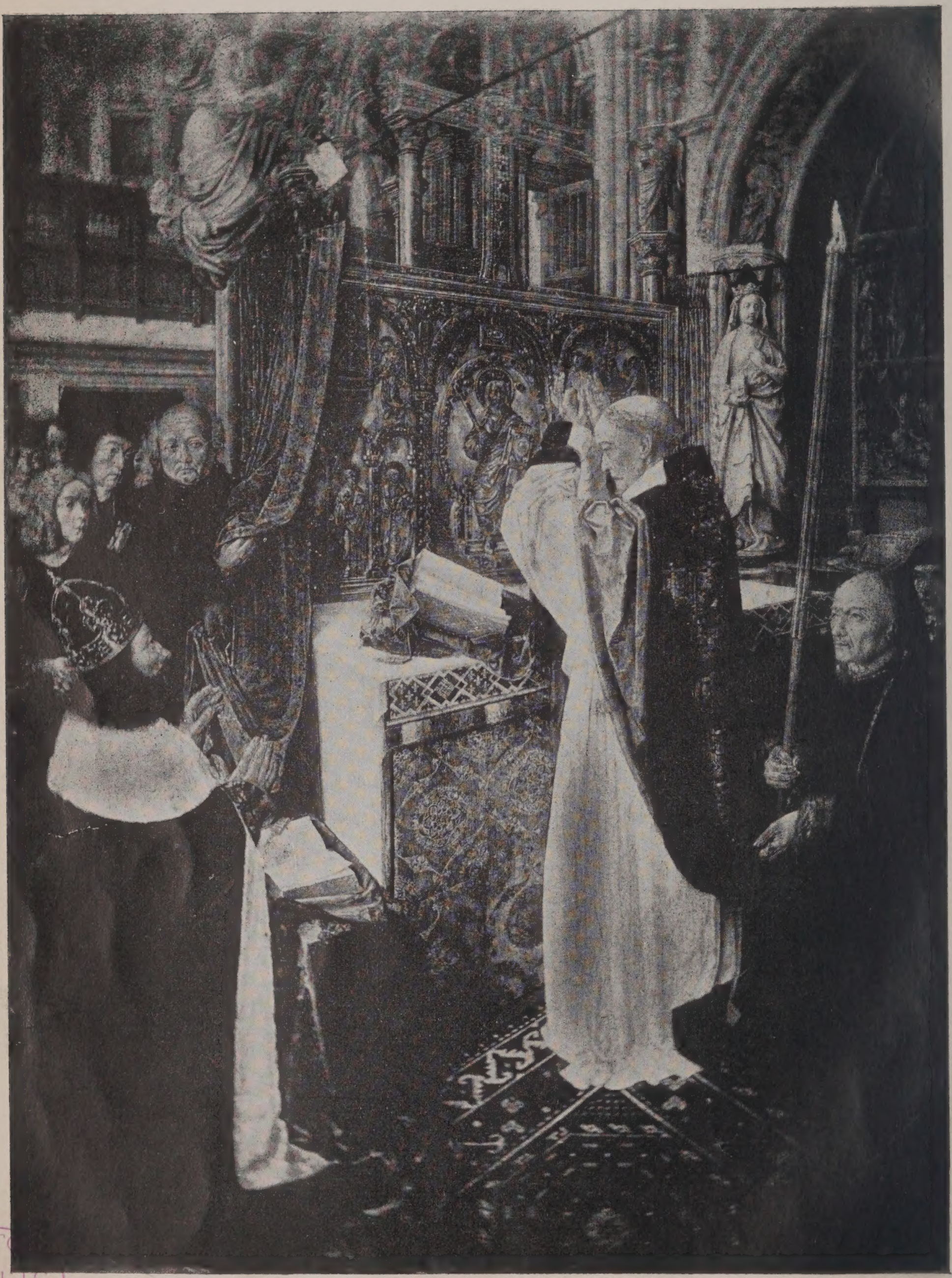
No. 2502.184

THE TRVSTEES OF THE PVBLIC LIBRARY
OMNIVM LVX CIVIVM
OF THE CITY OF BOSTON
1852 : 1878

1/12

*Bought with the income of*
*the Scholfield bequests.*

# FIFTY PICTURES OF GOTHIC ALTARS



[See page xvii.

Alcuin Club Collections
X

# FIFTY PICTURES
OF
# GOTHIC ALTARS

*2502.164

SELECTED AND DESCRIBED
BY
PERCY DEARMER, M.A.
*Vicar of St. Mary the Virgin, Primrose Hill, N.W.*
*Author of* "The Parson's Handbook," &c.

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

LONGMANS, GREEN AND CO
39 PATERNOSTER ROW, LONDON
NEW YORK, BOMBAY & CALCUTTA
1910

[*All rights reserved*]

5809

Schol.
July 7, 1910
due
cont. of series

PUBLIC LIBRARY
OF THE
CITY OF BOSTON

# PREFACE

The object of this Collection is to bring together a series of mediaeval altars for the benefit of architects and of others concerned in the arrangement and decoration of churches. It is intended as a supplement to the Alcuin Club Collection I,[1] which consisted exclusively of pictures of English altars. Here examples from Continental sources have also been used to illustrate the whole subject of the holy table in Western Europe in the Gothic period. Further illustration of the same subject will be provided in course of time from oil paintings, and from the existing remains of mediaeval altars and reredoses. In the present publication (as in Collection I) contemporary pictures have been used. These are chiefly from manuscript sources, but a few early woodcuts have been added for the sake of comparison and as showing the persistence of ancient forms even when they began to be clothed in the detail of the early Renaissance.

While some of the pictures here reproduced are among the finest examples of the miniature painting of their time, no attempt has been made to confine this Collection to work of the best execution. Good, bad and indifferent miniatures have been used, so long as they could be said to illustrate the subject. Further, in a book intended to be of some practical use, it has not been thought desirable to begin at too early a date; but rather to keep to the period of the fuller development of Gothic art, and the time when miniatures had become more realistic than they were in earlier days.

A word of warning must here be spoken lest the reader regard these pictures as our sole guide to the arrangement and appearance of mediaeval altars. They are far from this, being merely a help to the interpretation of other evidence, partly documentary, partly that of existing structures and remains. And they cannot be taken by themselves, nor looked at without regard to the artistic conventions of the time, and those peculiarities of miniature painting which themselves require some considerable study.

---

[1] Alcuin Club Collection I, *English Altars*, by W. H. St. John Hope, M.A., London, 1899.

Moreover, it is unfortunately seldom that the best altars are represented. The artist generally wished to show a very average altar, and that not as the principal subject of the picture. The Martyrdom of St. Thomas of Canterbury, the legend of the Mass of St. Gregory, or requiem scenes, are the usual subjects in which the holy table appears. In the case of the Mass of St. Gregory, the vision nearly always obscures the reredos; in that of the Martyrdom, the principal stress is laid on the soldiers and the saint, and in burial scenes the artist naturally showed a comparatively plain altar, and that very often merely in the background.

In further Collections the Committee hopes to show examples of later altars from the beginning of the Renaissance to the present day, more especially in England.

It will be noticed that in these late Gothic examples the standard of the undivided Church is still maintained. The ancient arrangement of the altar was for it to stand under the ciborium, which was similar to the Baldacchino of Renaissance architecture; from the architraves of the ciborium, or from rods between its four pillars, hung curtains which hid the altar at all four sides during the most solemn part of the Eucharist. Thus the idea was that the altar should be *enshrined* by these adjuncts. In the Eastern Church this deep-rooted idea of reverence has developed further in the solid walls of the iconostasis. In the West, however, during the Middle Ages, the veil in front of the altar disappeared, except that during Lent a special veil was hung right across the sanctuary. But the instinct for enshrining the altar persisted: the altar itself was hidden by its frontal and by the fair-linen cloth which hung over its top; and it stood within the enshrining curtains of the dorsal, and of the riddels at either end, which still hung from rods, though the ciborium, to which they once belonged, had gone. Sometimes the dorsal curtain was replaced by a solid reredos; though in England this reredos remained low (more often under than over 3 feet), and was itself covered by a curtain of white linen during Lent, and sometimes of other materials and colours at other seasons. At the present day the dorsal and riddels are still with us to bear witness to the persistence of the beautiful instinct for enshrining the altar; though indeed the dorsal was in the 19th century often made so high as to lose its original meaning, and the riddels were spread open, through ignorance of their purpose.

It was, then, the altar itself to which the lines of architecture in Gothic times still converged: the altar was not dwarfed by ungainly erections behind it. The ornaments belonged to the altar and not the altar to the ornaments. By their just proportion and their concentrated richness the ornaments marked out the altar as the focus of the church. This was the case, whether the altar stood beneath a large window filled with coloured glass in a well lit chancel, as in England, or against a wall space treated with painting or statuary as was frequently the case elsewhere, even so near as Scotland. And in the Teutonic parts of the Continent, where great triptychs were often placed behind the altar, the absence of any shelf still secured to the altar itself a measure of prominence and simple dignity which has been lost in the more clumsy modern structures of this nature.

It is obvious that a gradine or shelf above the altar would be fatal to the Gothic scheme of proportion; and the reader will notice that a gradine is never found in these or any other mediaeval pictures. The candles stand on the altar itself, as they legally should stand now, and are indeed increasingly found in well ordered churches. For the same reason of just proportion the candlesticks and candles are of modest height. Sometimes there is also an altar-cross, but more often there is none. Sometimes there are no lights on the altar. The rubric only required a light of some sort at Mass, and this was often held by the clerk. As in all pictures of the Gothic period, the lights on the altar never exceed two in number.

Only one example occurs in this Collection of the practice of ornamenting frontal and dorsal with vertical stripes, which was much more frequent in England than on the Continent. English altars of the Perpendicular period were larger than most contemporary Continental examples, and lent themselves better to this form of decoration, which we know from inventories to have been exceedingly common in the 15th and 16th centuries. In Plates XXVII and XXVIII there are curious examples of horizonal stripes on frontals. These two frontals are probably supposed to have been cut from a piece of striped material. Indeed, in most of the examples the pattern on the frontal seems to be that of the material itself: there is little that looks as if it were intended to represent embroidery, though we know of course that embroidery was frequently used. On the other hand, the ornaments scattered over the vestments often suggest needle-work of some sort.

Many of the altar frontals have apparels, hanging down to within some inches of the ground. It is curious that fringes are not common on the frontals, though they are often very marked on the frontlets.

Some curious and out-of-the-way forms of the frontal will be found in this collection, survivals of the time when the frontal was a cloth loosely thrown over the altar. This is the form which the earliest altar coverings took,[1] and it has survived alongside the more common forms. In the 13th century we find the frontal draped in large folds: as time went on it was apparently held in its place by the frontlet, which appears to have been a kind of over-frontal, something like a cap over the top of the altar.[2] Then as the more or less square altar of earlier days (still the only form in the East) became longer, under the influence of Gothic architecture, the front came to be treated differently from the ends. In the 14th century we find the pleated frontal taking the place of the larger folds and loose drapery of the previous ages[3]: in the 15th century, and indeed earlier, it begins to give way to the flat, straight hanging frontal with which we are familiar now, and which in its richest forms represented the triumph of Gothic textile work and embroidery. With this form of frontal and a corresponding narrow frontlet, the linen cloths became more and more confined to the ends and the top of the altar, and the frontal ceased to extend round the ends of the altar. But not altogether.[4] For the loose frontal enveloping the whole altar never quite died out,[5] and may still be seen in places. The Renaissance seemingly brought a revival of it both here and abroad. And the fair-linen cloth coming down the front of the altar as well as down the sides was still common in many parts of Europe in the 16th and 17th centuries, and may yet be seen in Spain, as well as occasionally in this country.

---

[1] *English Altars*, pl. I, fig. 2, pl. II, fig. 3.

[2] *Ibid*, pl. V, pl. VI, fig. 1.

[3] *Ibid.*, pl. VI, fig. 2, pl. VII, figs. 2 and 3.

[4] *Ibid*, pl. X, fig. 2.

[5] An interesting late example of it may be found in a plate in *Prieres et Affections pour servir d'exercise pendant la sainte Messe*, Paris, 1728, p. 45.

We have briefly sketched the normal history of the altar-coverings during the later middle-ages. And in the light of this history we can understand the peculiar shortened survivals of the earlier forms of altar covering which we see in the Piedmontese pictures, and in the South German woodcut. It is clear that the prohibition in the Roman Canon Law of the use of material other than linen on the top of the altar was not regarded in the greater part of the Western Church in the middle ages, although the uppermost cloth on the altar at the time of the celebration of the Eucharist always seems to have been of linen.

Due allowance must be made for the limitations and conventions of certain styles and periods of mediaeval art which are shown in these miniatures. In pictures of the 13th and 14th centuries, the artist was content with little or no background: the altar itself is shown, but none of its surroundings. And later, when attempts began to be made to depict interiors of churches, the proportions of the pictures were frequently very faulty.

To this collection of miniatures and of woodcuts we have added a frontispiece from an oil painting. Its beauty as a work of art and its Flemish fidelity to detail may serve to correct the imperfections which occur in so many of the miniatures.

The pictures are full of interest in many ways. Not only do they give a full and clear idea of the altar in the culminating period of Gothic architecture, but they illustrate many other features, the very practical lecterns for instance, and the vestments of the ministers.[1]

---

[1] A note may here be added for the guidance of those to whom it falls to build or arrange altars or reredoses, and who wish to devote further study to the subject. Perhaps the best account of the treatment of the altar in Gothic art is Mr. J. N. Comper's *Practical Considerations on the Gothic or English Altar, and certain dependent ornaments*, in the *Transactions of the St. Paul's Ecclesiological Society*, vol. iii, pp. 195-224, reprinted in the *Transactions of the Aberdeen Ecclesiological Society*, 8th year, 1894, pp. 61-104, and again, under the title of *The English Altar and its Surroundings*, in *Some Principles and Services of the Prayer Book*, ed. Dr. J. Wickham Legg, London, 1899. The same writer's paper *The Reason-*

Except in a few instances, expense has precluded the reproduction of more than the actual miniature, since the beautiful and elaborate borders are often of very great size. Although in many cases they are among the most delicate products of mediaeval illumination and form exquisite settings to the pictures, they are of no practical use for the subject in hand.

Mr. F. C. Eeles has done so much in making this collection and in revising proofs that I wish I could persuade him to put his name on the title-page. Mr. Stephen Gaselee and Mr. Charles Gould have most kindly helped with MSS. at Cambridge and Oxford respectively. I have to thank the committees of the University Libraries of Aberdeen and Glasgow for permission to reproduce several pictures from their MSS., and the respective librarians for their assistance. Mr. Bernard Quaritch and Messrs. Henry Sotheran & Co. have generously lent me blocks representing two exceptionally interesting miniatures in MSS. in their possession, (Plates XVI and XXX), and Messrs. Sotheran have also been kind enough to lend the block of the Caxton woodcut reproduced in plate XLIV. Mr. P. M. Barnard has kindly lent the block of the Mass of St. Gregory which forms plate XLVIII. I have also to thank the Rev. W. H. Frere, Mr. A. G. W. Murray, Mrs. Eeles and Miss Kennedy for much kind help.

---

*ableness of the Ornaments Rubric, illustrated by a comparison of the German and English Altars* in the *Transactions of the St. Paul's Ecclesiological Society*, vol. iv, pp. 65-97, forms a valuable supplement to the former article, and like it, contains information of the highest value to every church architect. For much evidence regarding the ornaments of the altar in England in the 17th and 18th centuries, see Mr. Staley's new edition of *Hierurgia Anglicana*, vol. i, 1902. Dr. Wickham Legg's paper *On Some Ancient Liturgical Customs now falling into disuse*, in the *Transactions of the St. Paul's Ecclesiological Society*, vol. ii, pp. 113-119, reprinted in *Essays on Ceremonial*, London, 1904, pp. 49-67, and his *Mediaeval Ceremonial* in *Ecclesiological Essays*, London 1905, pp. 27-36, contain several valuable illustrations, and should also be referred to. The largest number of pictures perhaps, are in the illustrated Collections of the Alcuin Club. The first, Mr. St. John Hope's *English Altars*, referred to above, contains English pictures from the 10th century to the 15th. Collection II contains a long series by a French miniaturist showing altars of the 15th century. In Collection IV are a few pictures of English and several of West German origin. The fifth Collection includes a number of Netherlandish woodcuts, and the eighth and twelfth a long series of woodcuts of Venetian altars in the 16th century. A good deal of practical information designed for those who have to furnish churches will be found in the present writer's *Parsons' Handbook*, 6th ed. 1909.

# CONTENTS

PAGE

The Miracle of St. Giles. From a Netherlandish picture of the end of the 15th century . . . *Frontispiece*

I. The Consecration of the Eucharist. Fitzwilliam Museum, Cambridge, MS. James 48, no. 273, fo. 180. 18

II. The Asperges. From a 14th century Spanish legal MS. Brit. Mus., MS. Ad. 20787, fo. 62 *v*. . . . 22

III. Offering of first fruits. From the same. Brit. Mus., MS. Ad. 20787, fo. 92 *v*. . . . . . 26

IV. Offering of first fruits. From the same. Brit. Mus., MS. Ad. 20787, fo. 104 *v*. . . . . . 30

V. Offering of obleys. From the same. Brit. Mus., MS. Ad. 20787, fo. 105 *v*. . . . . . . 34

VI. Initial Letter, showing priest, deacon and subdeacon at the altar. From an English MS. missal. Trinity College, Cambridge, MS. B. xi. 3, fo. 121. . . 38

VII. Initial Letter, showing priest and clerk at the altar. From an English MS. missal. Trinity College, Cambridge, MS. B. xi. 11, fo. 8. . . . . 42

VIII. Martyrdom of St. Thomas of Canterbury, Bodleian Library, Oxford, MS. Laud. Lat. 15, fo. 14 *v*. . . 46

IX. Martyrdom of St. Thomas of Canterbury. From the Burnet Sarum Book of Hours, a French MS. c. 1420 University Library, Aberdeen, MS. D². 6.38 . . 50

X. David before an altar. From the same. University Library, Aberdeen, MS. D². 6.38 . . . . 54

XI. A funeral. From the same. University Library, Aberdeen, MS. D². 6.38 . . . . . 58

XII. The Presentation of Christ in the Temple. From the same. University Library, Aberdeen, MS. D². 6.38 . 62

XIII. The Elevation. Brit. Mus., MS. Harl. 2897, fo. 211 *v* 66

XIV. Hannah's Vow. Brit. Mus., MS. Harl. 2897, fo. 220. 70

PAGE

XV. Mass for the dead. From a French (Paris ?) Book of Hours. Brit. Mus., MS. AD. 18192, o. 110 . . 74

XVI. The Service of the Dead. From a Book of Hours of Sarum Use, but written in France, in the possession of Mr. Bernard Quaritch. . . . . . . 78

XVII. An altar. From a French Book of Hours, 15th cent. (University Library, Glasgow, MS. BD. 19. h. 12) . 82

XVIII. The Mass of St. Gregory : from a Piedmontese MS. Brit. Mus., MS. Ad. 27697, fo. 103 *v.* . . . 86

XIX. St. Peter Martyr : from the same. Brit. Mus., MS. Ad. 27967, fo. 104 *v.* . . . . . . . . 90

XX. A vision : showing a Spanish altar. Brit. Mus., MS. Ad. 28962, fo. 312. . . . . . . 94

XXI. A Spanish altar. Brit. Mus., MS. Ad. 28962, fo. 44 *v.* 98

XXII. The Service of the Dead. From a French MS. Book of Hours of the end of the 15th century. Bodleian Library, Oxford, MS. Laud. Misc. 204, fo. 96 *v.* . 102

XXIII. Martyrdom of St. Thomas of Canterbury, Bodleian Library, Oxford, MS. Laud. Misc. 204, fo. 10 *v.* 106

XXIV. Martyrdom of St. Thomas of Canterbury. From a MS. Sarum book of Hours, written in Flanders. Brit. Mus., MS. Harl. 2846, fo. 33 *v.* . . . . . 110

XXV. The Mass of St. Gregory. From a Flemish MS. Book of Hours of the end of the 15th century. Fitzwilliam Museum, Cambridge, MS. 57, no. 90, fo. 123 *v.* . 114

XXVI. A funeral. Brit. Mus., MS. Nero E. ii. part i. fo. 131 118

XXVII. A private mass. From an early 15th cent. French historical MS. Brit. Mus. MS. Nero E ii, part i, fo. 202. . . . . . . . . 122

XXVIII. A pontifical mass. From the same. Brit. Mus., MS. Nero E. ii. part i, fo. 129 *v.* . . . . . . 126

XXIX. A dirge. From the same. Brit. Mus., MS. Nero E. ii. part ii, fo. 200 *v.* . . . . . . . 130

XXX. The Martyrdom of St. Thomas. From a French MS. Book of Hours in the possession of Messrs. Henry Sotheran and Co. . . . . . . . . 134

PAGE

XXXI. The absolutions after a Requiem Mass. University Library, Glasgow, MS. BD. 19. h. 31 . . . . 188

XXXII. The Mass of St. Gregory. From a French MS. Book of Hours of the end of the 15th century. Bodleian Library, Oxford, MS. Rawl. Lit. E. iv. fo. 24 v. . 142

XXXIII. An altar. From a Flemish MS., Fitzwilliam Museum, Cambridge, MS. 54, fo. 19 . . . . . . 146

XXXIV. A funeral. Fitzwilliam Museum, Cambridge, MS. James 56, fo. 70 v. . . . . . . . . . . 150

XXXV. Martyrdom of St. Thomas of Canterbury. Brit. Mus., MS. Ad. 17012, fo. 28 v. . . . . . . 154

XXXVI. A funeral in a monastic church. Brit. Mus., MS. Egerton 2125, fo. 117 v. . . . . . . . . 158

XXXVII. The Mass of St. Gregory. Brit. Mus., MS. Egerton 2125, fo. 13 v. . . . . . . . . 162

XXXVIII. A Flemish High Mass. Brit. Mus., MS. Ad. 35313, fo. 40. . . . . . . . . . . 166

XXXIX. The Mass of St. Gregory. From a Flemish Book of Hours. Brit. Mus., MS. Ad. 35313, fo. 208 v. . 170

XL. Martyrdom of St. Thomas. From a Spanish Breviary of 1497. Brit. Mus., MS. Ad. 18851, fo. 314 v. . 174

XLI. The Service of the Dead. From a Flemish MS. Book of Hours. Fitzwilliam Museum, Cambridge, MS. 54, no. 35, fo. 115 v. . . . . . . . . 178

XLII. Communion of the people. From a Flemish MS. Brit. Mus., MS. Ad. 17026, fo. 38. . . . . 182

XLIII. An altar. From a French MS. Brit. Mus., MS. Ad. 11866, fo. 157 v. . . . . . . . . 186

XLIV. The Martyrdom of St. Thomas of Canterbury. From the Golden Legend printed by Caxton at Westminster in 1483, fo. CCxii. . . . . . . . . 190

XLV. *Ad te levavi animam meam.* An altar in the north of France. From *Missale secundum usum insignis ecclesie Sarum*, Rouen, 1497. . . . . . . . . 194

XLVI. An Italian basilican altar. From *Missale Romanum*, Venice, 1558. . . . . . . . . . 198

XLVII. A Venetian altar. From *Missae Episcopales*, Venice, 1563. 202

PAGE

XLVIII. The Mass of St. Gregory. From *Missale ad usum insignis ecclesie Sarisburiensis*, Paris, 1555. . . . . . 206

XLIX. A German Mass in the 16th Century. From *Francisci Petrarchae Desz Weitberhümten Hochgelehrten fürtresslichen Posten vund Oratorn Trostbücher*, Franckfurt am Mayn, 1620, p. 178. . . . . . . 210

# FRONTISPIECE.

## THE MIRACLE OF ST. GILES.

From a Netherlandish painting of the end of the 15th century

St. Giles, vested as a priest, is elevating the Host during the consecration of the Eucharist at a low mass in some large church. A king is kneeling at a desk hard by, and an attendant draws aside one of the riddels for him to see the manual acts.

*Ornaments of the Church.* The altar is that of St. Denis, Paris. The reredos is of early date but rich design, perhaps 11th or 12th century work, and is of no great height and stands before the west end of a large shrine, the upper part of which can be seen rising behind it. The subject of the centre panel is not the crucifixion as was so frequently the case in later days, but our Lord in glory: above it is a large jewelled cross, with no figure on it. A cross above the reredos is very unusual. The frontlet is narrow and of some rich textile material, possibly oriental, and woven into a pattern. The frontal is of a fine brocaded silk, and, like the frontlet, has a narrow and very effective fringe all round. Curtain rods project at the ends of the altar from pillars just behind the reredos: the pillars which support them in front are evidently too far forward to come within the picture. The curtains are large and full and they are suspended from rings by interlaced cords in the usual way. The book is in a silk cover which falls loosely over the cushion upon which it rests. The only light is the torch held by the server.

*Ornaments of the Ministers.* The priest has a large and full albe with apparels: the maniple may just be distinguished upon his left wrist but the stole is invisible. The chasuble is large and full, and has a richly embroidered Latin cross behind. The amice has the characteristic short Flemish form of apparel. The server appears to be, not a clerk, but some such official as the verger: he is in a gown, and holds the torch in one hand, while he raises the priest's chasuble with the other.

This picture was formerly ascribed to Jan van Eyck but is now called "Netherlandish School." It was sold in 1892 at the sale of the Earl of Dudley's collection and was bought by the late Mr. Steinkoff of Berkeley Square. The picture is believed to be still in the possession of his family. The corresponding wing ("The Legend of St. Giles") to this picture, is in the National Gallery, no. 1419, and is catalogued under "Flemish School."

## I.

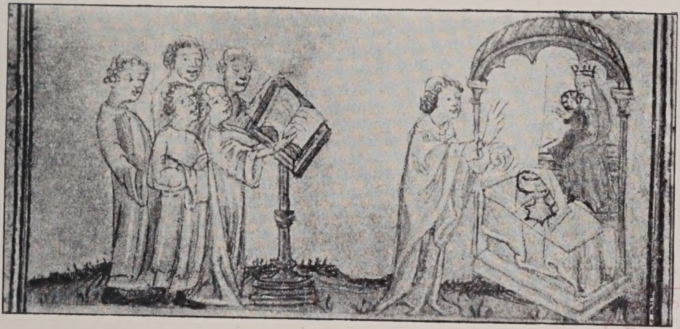
## THE CONSECRATION OF THE EUCHARIST.

From a MS. of the beginning of the 14th century.
(Fitzwilliam Museum, Cambridge, MS. James 48, no. 273, fo. 180.)

*Ornaments of the Church.* The holy table stands beneath what appears to be intended for a ciborium, the back of which is filled up by a reredos, the subject being the blessed Virgin and the holy Child. The canopy is arched in front and the pillars are thin, showing the tendency towards the riddel posts of later times. The altar is almost wholly covered with an ample linen cloth. Upon it stands the chalice which has a mullet-shaped foot, and is covered with a large loose corporal.

*Ornaments of the Ministers.* The celebrant stands before the altar, the thumb and two fingers of his hand being outstretched in blessing. He is vested in a full chasuble, with albe and apparelled amice. Behind are five clerks in surplices singing the service at a large lectern.

This picture has little definite colouring save the blue of the blessed Virgin's robe, and the red of that of the holy child. The rest is painted in pale-tinted washes.



I.

## II.

# THE ASPERGES.

From a Spanish Law Manuscript of the early part of the Fourteenth Century.

(Brit. Mus., MS. Ad. 20787, fo. 62 *v*).

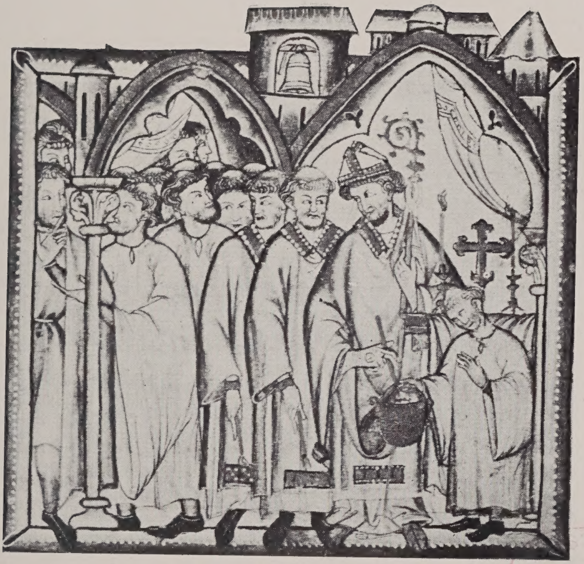
*Ornaments of the Church.* As is usual in miniatures of this period, the perspective of the altar is more than faulty. There are a gold cross and two gold candlesticks which look at first sight as if they were placed across the end of the altar, though apparently they are supposed to be seen from behind ; they are, however, very clearly shown to stand directly on the altar. An ample fair-linen cloth hangs over the north end of the altar, and falls to the ground ; a portion of the frontlet can also be seen, though the drawing is confused.

The curtains hung from the arches seem to be merely decorative adjuncts to the picture. There is a bell in the bell-cote on the roof.

The bishop holds his crozier in his left hand, and in his right a sprinkler which he dips in the holy-water vat held out to him by the boy. The deacon and sub-deacon also hold sprinklers.

*Ornaments of the Ministers.* The bishop (so far as his garments are seen) is vested in an apparelled amice and albe, large bell-shaped chasuble without orphreys or other ornament, and a mitre of the low 13th century shape with orphreys, the vertical orphrey extending across the top. His gloves and sandals are clearly distinguishable. The deacon and sub-deacon wear similar amices and albes, the long apparels falling very low on the neck, and the albes having long and narrow skirt apparels. Their wrist apparels are distinguishable. Their tunicles are plain, like the bishop's chasuble, and have long, rather narrow sleeves reaching to the wrist.

The appearance of the clerks is such as would have been presented by an old-fashioned parson of fifty years ago. They have no visible cassocks, and their surplices with enormous sleeves have short openings at the necks, and fall to the ankles.



II.

## III.

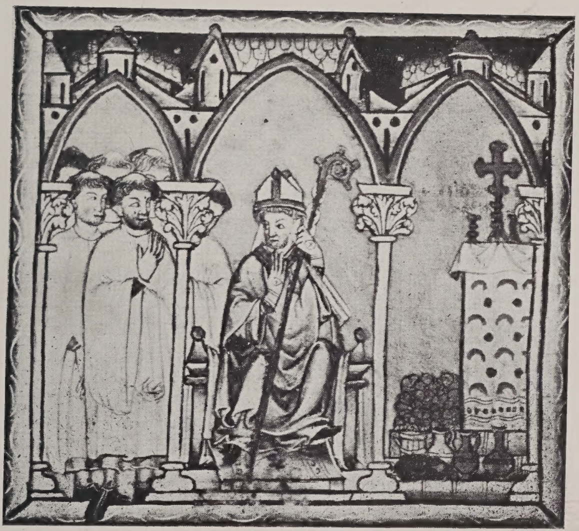
## DIVISION OF FIRST-FRUITS.

From an early 14th Century Spanish MS.
(Brit. Mus., MS. Ad. 20787, fo. 92 *v.*)

This miniature seems intended to represent the bishop dividing the first fruits among the members of the chapter.

*Ornaments of the Church.* The altar, which stands on its foot-pace, is covered on the top with a white cloth falling some inches over the front and end. Underneath this is a long white cloth, ornamented with gold crescents and blue spots, that falls to the ground over the end (?) of the altar. A gold cross and two gold candlesticks, in faulty perspective like those of Plate II, stand directly on the altar. No candles are shown. The first-fruits lie on the foot-pace in front of the altar, and on the lower step at the end. The removal of the candles out of service time is still a common practice in Spain and other hot countries.

*Ornaments of the Ministers.* The bishop, seated on his throne and holding his crozier in his left hand, is seen to wear a gold-apparelled amice and albe, a full plain white chasuble which falls to his feet as he sits, and a white mitre. His gloves, as in Plate II, have rosettes on the back. The maniple is shown hanging stiffly on the bishop's left wrist. The clergy have the usual full surplice, but in this case an inch or two of cassock is visible.



III.

## IV.

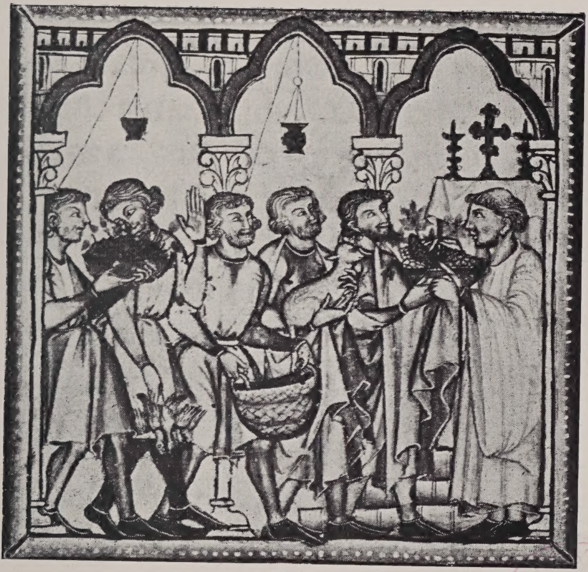
## OFFERING OF FIRST-FRUITS.

From an early 14th Century Spanish MS.
(Brit. Mus., MS. Ad. 20787, fo. 104 *v*.)

Among the first-fruits brought by the men may be noticed some birds, a basket of fruit, a lamb, and a large fish in a basket, with its mouth open.

*Ornaments of the Church.* The altar is covered with a white cloth, and has a gold cross and two gold candlesticks on it. Two gold lamps hang from the roof, the one near the altar being the more elaborate in design.

*Ornaments of the Ministers.* The clerk (?) wears a surplice only, which almost entirely hides his cassock.



IV.

## V.

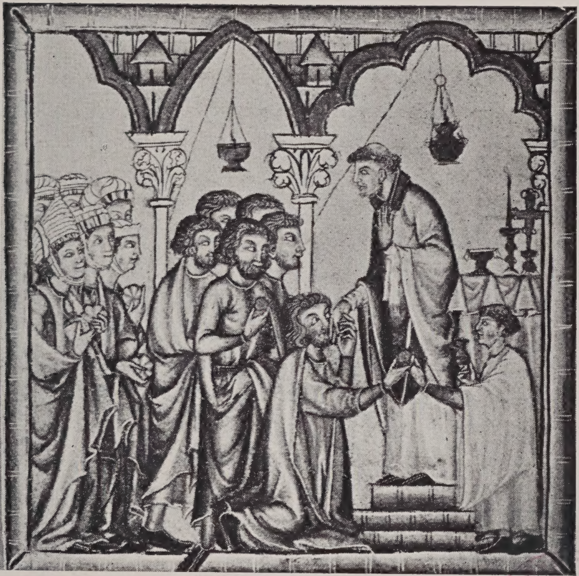
## OFFERING OF OBLEYS.

From an early 14th Century Spanish MS.
(Brit. Mus., MS. Ad. 20787, fo. 105v.)

The people are offering obleys, or breads, for consecration at Mass, the men coming first and the women behind them, all with the breads in their hands. It will be noticed that the round breads, offered by the women, stamped in a sun-flower pattern, are large, and, to judge by the way they are held, of some thickness. Those held by the men are round and smaller. A man gives his obley to the clerk, and as he does so, kisses the priest's hand. The clerk takes the obley with one hand and in the other holds a small wine cruet.

*Ornaments of the Church.* On the altar (which is covered with a short white cloth over a large one, as in Plate III) is the chalice, covered apparently with its paten and with the small upper corporal known in the Spanish books as *filiola*, and also a gold cross and one candlestick, the other candlestick being hidden by the construction of the picture. Two lamps hang from the roof, the one near the altar being, as in Plate IV, the more elaborate.

*Ornaments of the Ministers.* On the priest is shown the gold apparel of the amice, an unapparelled albe, a maniple, a blue chasuble on which a narrow orphrey is seen. The clerk has the usual large-sleeved surplice over his cassock.



V.

## VI.

## INITIAL LETTER.

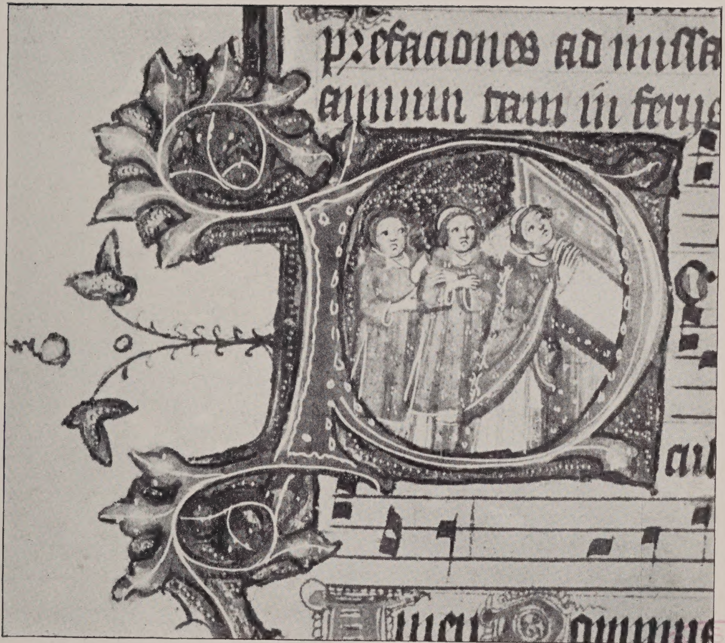
From an early 15th Century English manuscript missal.
Trinity College Library, Cambridge, MS. B. xi. 3, fo. 121.)

A priest celebrating the Eucharist, assisted by deacon and sub-deacon. This is from an English manuscript.

The priest is singing the preface with hands extended : the deacon stands behind with his arms folded, and behind again is the sub-deacon, who seems to be holding the paten in a sudary of which a part may perhaps be resting upon his left shoulder.

*Ornaments of the Church.* The altar is vested in a fair-linen, red frontlet, and paler red frontal, embroidery being suggested on the two latter. Otherwise it is devoid of ornaments, but there is a low blue reredos behind it, within a white border.

*Ornaments of the Ministers.* The priest, deacon, and sub-deacon wear their proper vestments—chasuble, dalmatic, and tunicle, over apparelled albes and amices. All the vestments and apparels are bright blue powdered with white. Where the lining is shown it is red.



VI.

## VII.

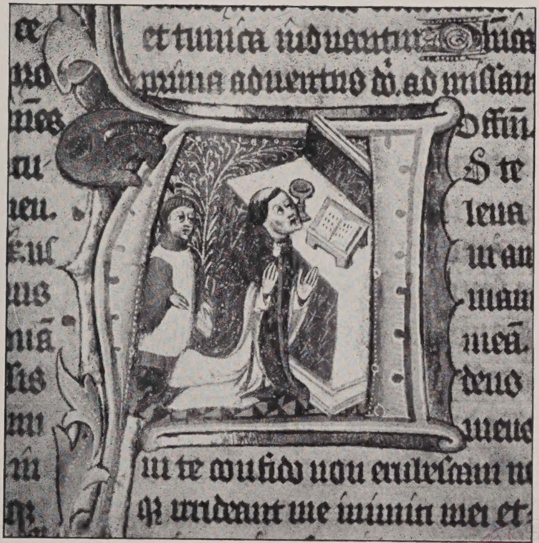
## INITIAL LETTER.

From a 15th Century English manuscript missal.
(Trinity College Library, Cambridge, MS. B. xi. 11, fo. 8.)

A priest celebrating the Eucharist, assisted by a clerk. Also from an English manuscript of the fifteenth century.

*Ornaments of the Church.* The altar stands on a foot-pace, which is much contracted, probably for the sake of the picture. The long fair-linen and frontal are shown, but the frontlet is not discernible. The frontal is rich green with a gold pattern. Behind the altar is a very low green dorsal (perhaps reduced for the picture) with a coping along the top. On the altar the chalice is seen, and the missal lying on a desk.

*Ornaments of the Ministers.* The red apparels on the amice and albe of the priest can be seen, as well as the gold orphrey on the front of his deep red chasuble, and also the tight sleeves of his cassock under the albe. The ends of the stole, which is red and very narrow, are also shown. The clerk, who is drawn as a very short standing figure, wears a sleeveless rochet over his green cassock.



VII.

## VIII.

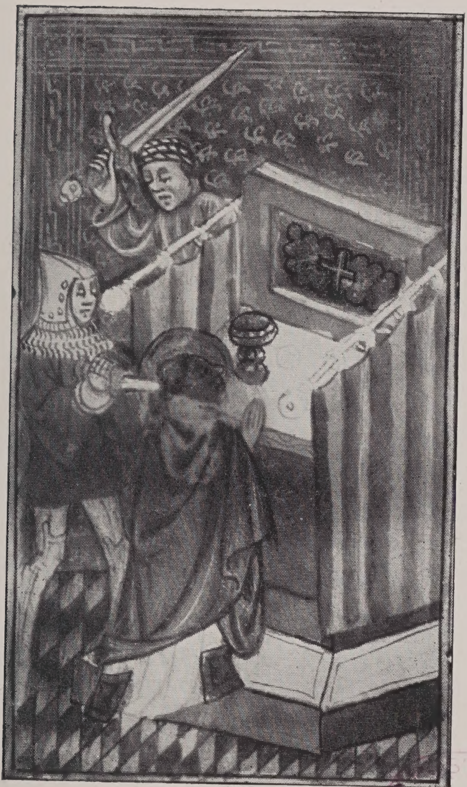
# MARTYRDOM OF ST. THOMAS OF CANTERBURY.

From an English MS.
(Bodleian Library, Oxford, MS. Laud. Lat. 15 fo. 14 *v.*)

In this, which is an English picture, the archbishop kneels before the altar (his head defaced, no doubt, in the reign of Henry VIII, when his name was removed from the Kalendar because it was a witness against royal autocracy). Two knights attack him with swords. The reader may be reminded here, once for all, that St. Thomas was not really killed before the altar, as the pictures of this period represent him, but as he entered the north transept of Canterbury Cathedral during Evensong.

*Ornaments of the Church.* The artist has had great trouble with the perspective of the foot-pace, and apparently intends it to consist of two steps. Anyhow, it stands on a black and white tessellated pavement, and on it rests the altar, which is vested in a red frontal and a green frontlet. On it is seen the fair-linen and the chalice, with a large knop and circular foot. The Host lies behind the chalice, but neither are well placed. Behind the altar is a reredos (lower in height than the altar itself) roughly decorated with a cross in its single panel. The riddels hang by rings from rods, the horizontal extremities of which are ornamented with balls.

*Ornaments of the Minister.* On the archbishop can be seen his albe, with gold apparels, and his plain blue chasuble with gold outlined orphreys.



VIII.

# IX.

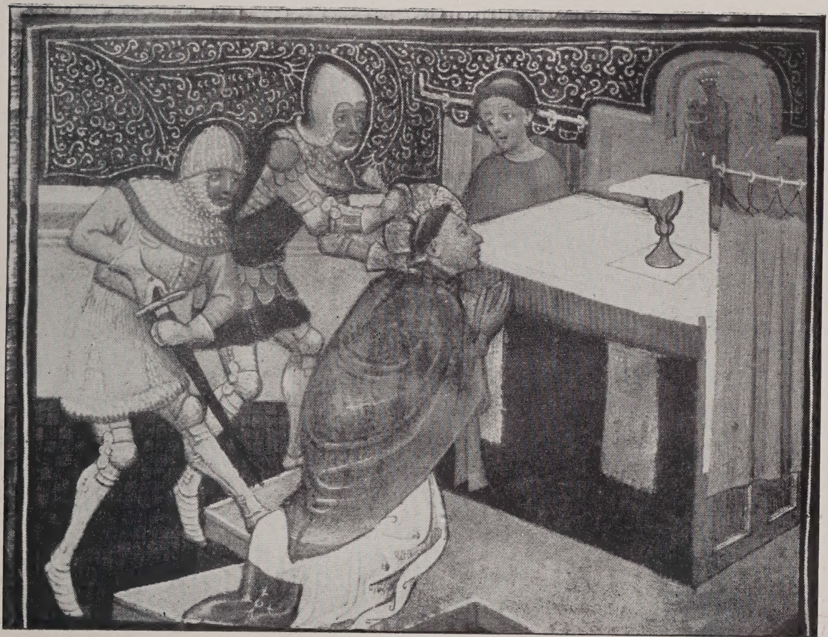
## MARTYRDOM OF ST. THOMAS OF CANTERBURY.

From the Burnet Sarum *Horae*, a French MS., c. 1420.
(University Library, Aberdeen, MS. $D^2$. 6. 38.)

Two knights attack the Saint, and his clerk watches the operation from the north end of the altar, having pushed aside the riddel in order to stand there.

*Ornaments of the Church.* The wooden footpace has a long projection in the middle. The altar is vested in a red frontal with green apparels, a gold fringed frontlet, and a fair-linen that is short enough to allow the lower part of the panelled end of the altar to be seen. There are no ornaments on the altar except the chalice, which stands on the single large corporal turned over the top of the chalice in the way usual at this period. The reredos, though arched in the middle, is still of less height than the altar; on it is a figure of the crowned Madonna with the holy Child. On the rods, the ends of which are turned up at right angles, are rings from which cords hang to carry the green riddels that are a foot or so clear of the ground.

*Ornaments of the Ministers.* There is a blue apparel on the archbishop's albe; his blue maniple is seen under a blue chasuble which has a narrow gold orphrey. The clerk seems to be in a cassock.



IX.

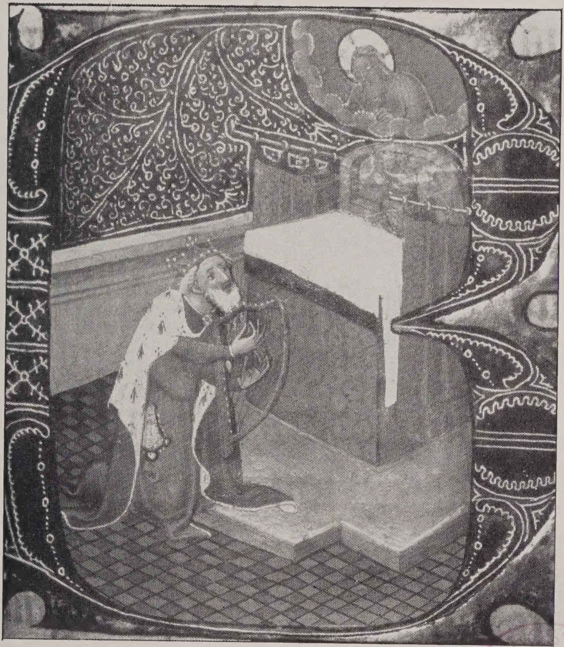
## X.

## DAVID BEFORE AN ALTAR.

From the Burnet Sarum *Horae*, c. 1420.
(University Library, Aberdeen, MS. D$^2$. 6. 38.)

The King, in an ermine-lined mantle and wearing a crown, kneels to play his harp in front of the altar, over which is a vision of our Lord.

*Ornaments of the Church.* As so often in these illustrations the foot-pace appears as a wooden platform standing on a pavement of small squares : as in Plate IX, it has a projection in the middle. The altar has a blue frontal and scarlet frontlet. Under the fair-linen, one of the linen undercloths is clearly seen to project a little way over the frontlet ; this is also apparently intended in Plate IX. There are no candles or other ornaments of the altar, but there are green riddels enshrining it closely. The low arched reredos has a sunken panel on which is a picture.



X.

## XI.

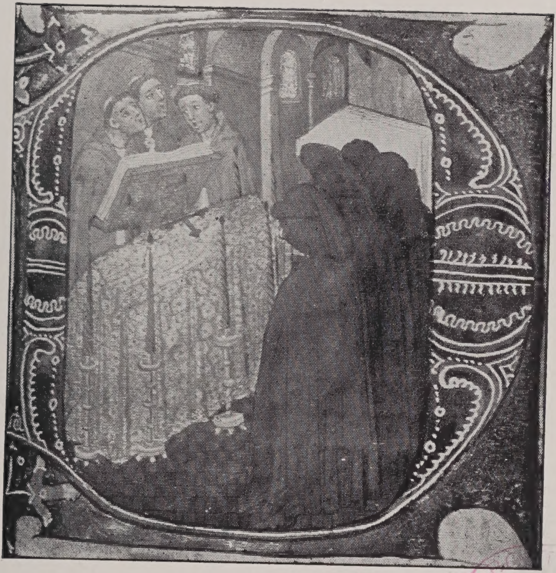
## A FUNERAL.

From the Burnet Sarum *Horae*, c. 1420.
(University Library, Aberdeen, MS. D$^2$. 6. 38.)

The herse stands before the altar: on one side of it are mourners in the usual cloaks and hoods (which were still worn at funerals in the early part of the nineteenth century); on the other side three clerks sing the service from a large book.

*Ornaments of the Church.* The altar is devoid of ornament, and only the fair-linen cloth and a suggestion of a folding triptych reredos are seen. The herse is covered with a rich golden pall, adorned with a circular decoration, and bearing instead of the usual large cross a small embroidered cross in its midst. Three handsome golden candlesticks with twisted and tapering candles stand on either side, and one at head and foot—eight in all. The service-book lies open on a wooden lectern.

*Ornaments of the Ministers.* The three clerks wear blue copes over their surplices.



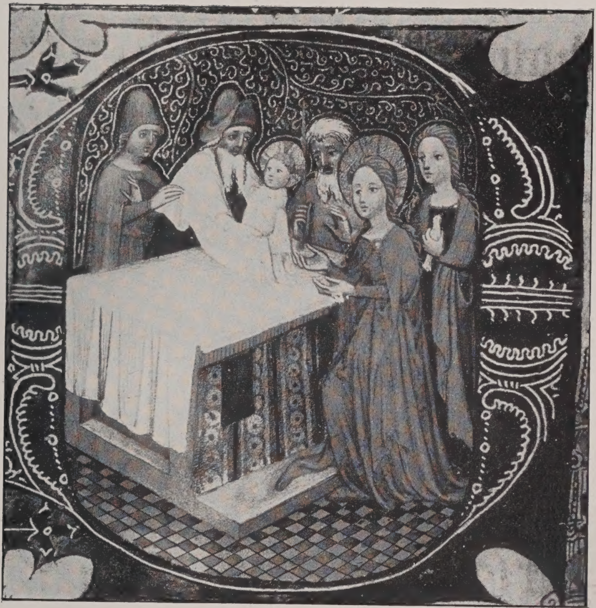
XI.

## XII.

## THE PRESENTATION OF CHRIST IN THE TEMPLE.

From the Burnet Sarum *Horae*, c. 1420.
(University Library, Aberdeen, MS. $D^2$. 6. 38.)

The scene is represented as taking place at a Christian altar which stands free from any wall and has neither reredos nor curtains. The coverings are very clearly drawn. There is a rather narrow footpace, and a plain sunk panel may be seen in the end beneath the plain but ample fair linen cloth. One of the under linens (as in Plates IX and X) overhangs the top of the narrow frontlet, only the deep fringe of which is visible. The frontal is of rich cloth of gold, the design being a series of roundels in vertical stripes, and in addition there are short apparels of plain red material.



XII.

## XIII.

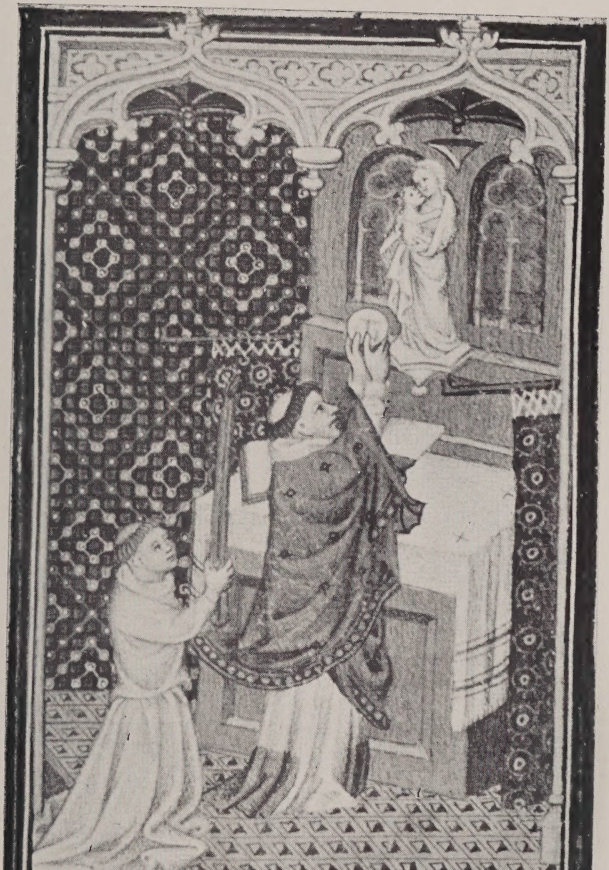
## THE ELEVATION.

From a French MS. *circa* A.D. 1419.
(Brit. Mus., MS. Harl. 2897, fo. 211 *v.*)

A priest elevates the Host in the Communion Service, assisted by a clerk, who holds a torch in his right hand, and with his left lifts up the priest's chasuble.

*Ornaments of the Church.* In this example, the altar is shown without any covering in front, unless the gilt panel be intended to represent a movable front of precious metal, such as was sometimes used. The altar, according to both the English Canons and the modern Roman rubrics, should be covered with a frontal in service time. The exception to this is when the whole altar is stripped between Maundy Thursday and Easter Even. The altar is also occasionally shown bare at Requiem Masses in illustrations of this period, (*e.g.* Plate XV) though generally it is vested even then, as in Plates XXVI, XXXI. The fair-linen is ornamented with lines of blue, and two of the usual five crosses are shown. The upper part of the altar front is covered by what is apparently one of the linen undercloths. A long, low panel forms the reredos proper; the erection above it seems to be intended to represent a window of two lights, since the space within the arches is coloured a grey-blue. Near the top of the low reredos is a bracket which supports a white statue of the Virgin and Child. It will be noticed that in this as in nearly all other cases no lights or other decorations are placed on the top of the reredos. The riddels, of brick-red, with a rose pattern, hang by cords from rods that are painted blue. The chalice has a mullet-shaped foot, and is covered with a folded corporal, in this case the upper corporal of two.

*Ornaments of the Ministers.* The priest's albe has gold apparels. His chasuble is of rose colour, lined with green, and powdered with gold ornaments; it has a bold gold border. The only mass-light in the picture is held by a clerk vested in amice and girt albe, the amice and albe being without apparels as was common in certain parts of France at this time.



XIII.

[illegible]TON PUBLIC LIBRARY

## XIV.

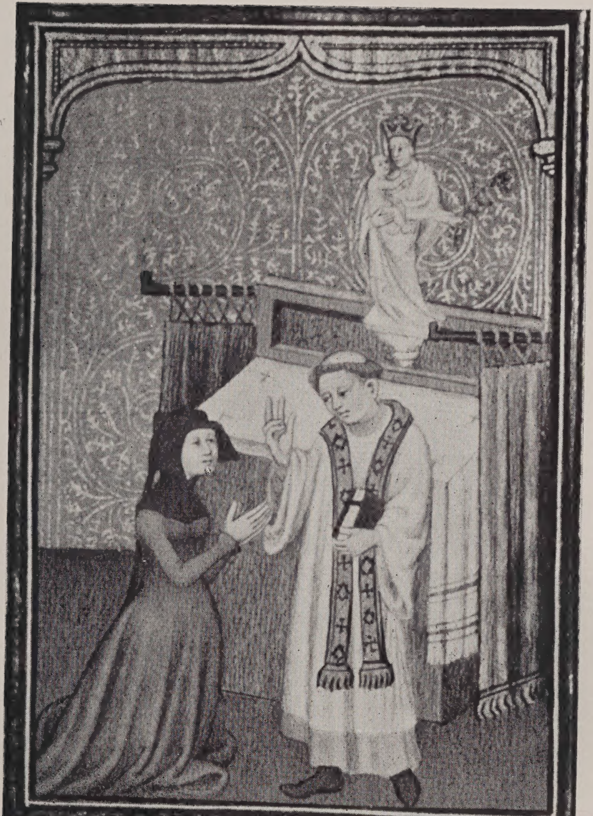
## HANNAH'S VOW.

From a French MS., *circa* A.D. 1419.
(Brit. Mus., MS., Harl. 2897, fo. 220.)

This picture, from the same *Psalterium et Officium* as Plat XXIV, represents the vow of Hannah in 1 Sam. i. Th priest, in surplice and stole, stands blessing Hannah, wh kneels before the altar.

*Ornaments of the Church.* The altar is very similar t the preceding one from the same volume, but in this cas it stands before a diapered wall instead of a window, so tha the lowness of the panel which forms the reredos is th more apparent. In this example, also, a bracket (set rathe lower in the midst of reredos) supports an image of th Virgin and Child, the Virgin here being crowned. Th stout rods are set as always parallel with the ends of th altar ; they carry riddels which are here golden, and which ar seen on the right to be fringed.

*Ornaments of the Minister.* Over a blue cassock the pries wears a surplice of the usual fourteenth and fifteent century type—long and full, with the sleeves full, bu narrower than they generally were at this period. Th stole is gilt, with fringes and the usual continuous orna mentations.



XIV.

## XV.

# MASS FOR THE DEAD.

From a 15th Century French (Paris ?) MS.
(Brit. Mus., MS. Ad. 18192, fo. 110.)

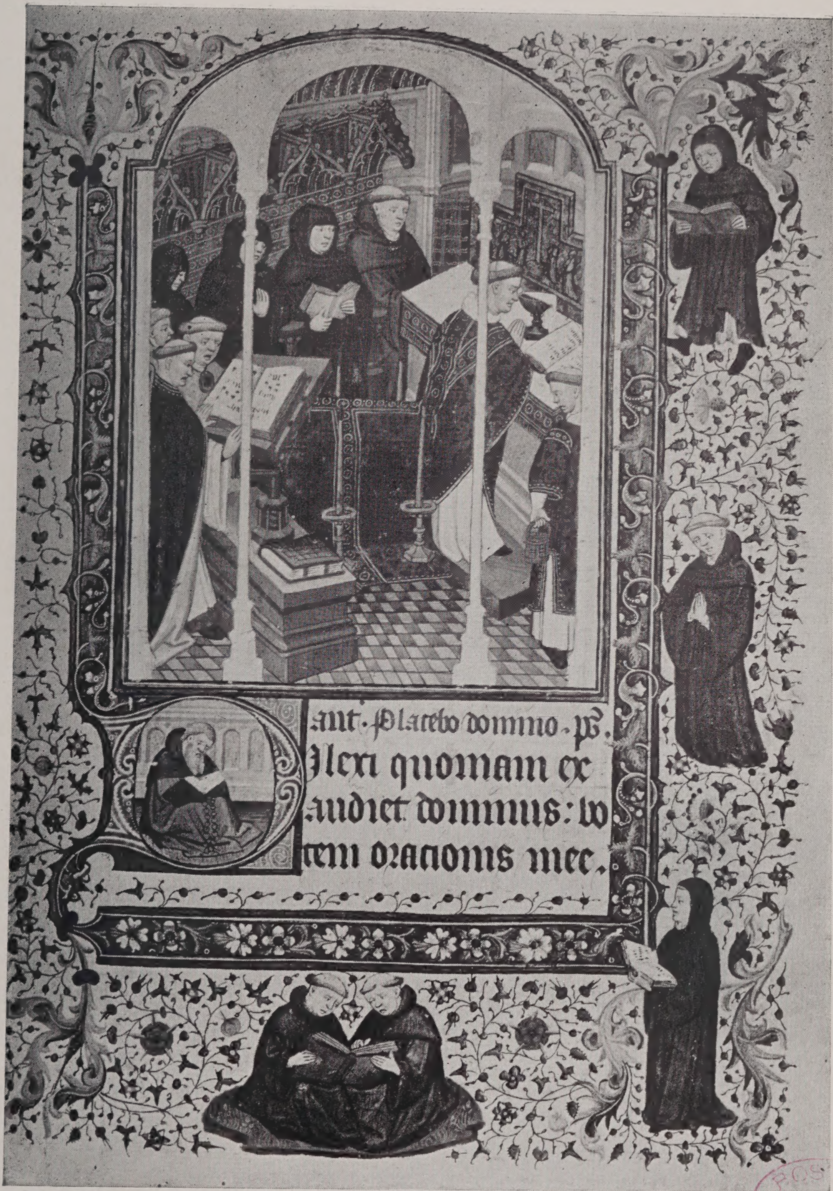
The priest is assisted by a clerk, who holds the holy-water vat. Three chanters in copes gather round the lectern. The stalls are occupied by mourners in cloaks. The herse stands in front of the altar.

*Ornaments of the Church.* The floor is paved with a chequer of green and white. On a small foot-pace stands the altar, which is of grey stone, denuded of its frontal as a sign of mourning. The frontlet is red, embroidered with gold circlets. The artist has drawn it as extending round the end of the altar. The altar is covered with a fair-linen cloth, and on it are the missal, and the chalice loosely covered by a corporal. Behind the altar is a gilt reredos, sculptured with the Rood and other figures ; the centre of the reredos comes up to about the level of the sills of the windows in the apse beyond, but less than three feet from the top of the altar : the rest of the reredos is lower.

The herse-cloth is black, with a cross of gold embroidery. It has two low herse-lights on either side ; probably a third pair of candlesticks is supposed to be hidden by the lectern. The candlesticks stand on the part of the herse-cloth which lies upon the floor.

The lectern is of an interesting and convenient kind, standing on a base which serves also as a resting-place for books not in use.

*Ornaments of the Ministers.* The albes and amices are shown without apparels. The priest's chasuble is black with gold embroidery like the pall, forming a broad Ψ cross and an edging. The ground of the vestments seems to be intended for black stamped velvet. The clerk has a tunicle of the same material, bordered throughout in the same way. The cope of the chanter in the foreground is black, lined with blue.



ant. Placebo domino. ps.
Dilexi quoniam ex
audiet dominus: vo
cem orationis mee.

XV.

# XVI.

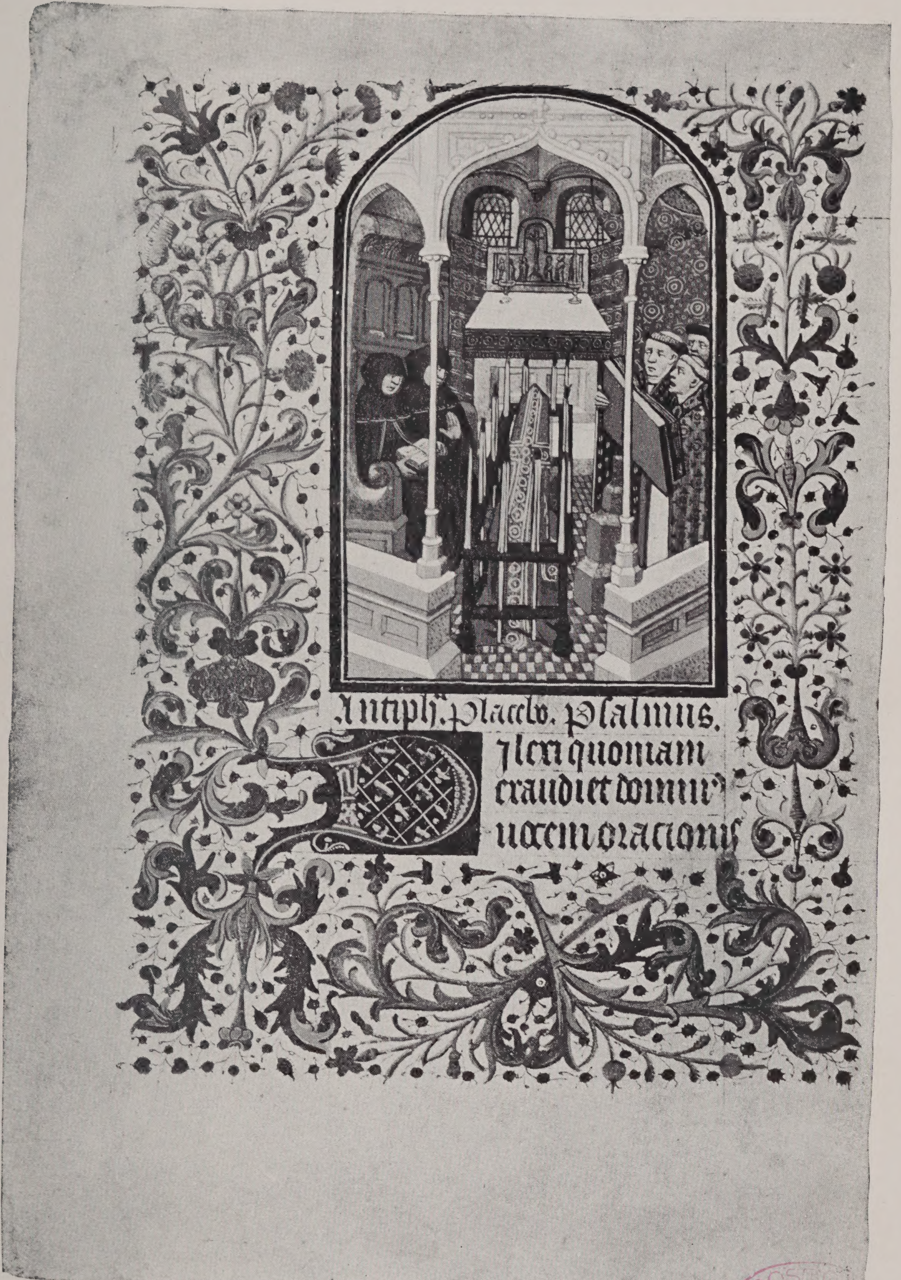
# THE SERVICE OF THE DEAD.

From a 15th century Book of Hours of Sarum Use, but written in France: in the possession of Mr. Bernard Quaritch.

Clergy in copes are singing the service at a large plain wooden desk on the south side of the chancel. The herse is in the middle; the mourners, in black cloaks and hoods, which have a narrow edging of gold, are on the north side.

*Ornaments of the Church.* The altar is broad, and has a panelled front: it is stripped of its frontal, but has a rather deep frontlet adorned with roundels. Two short candlesticks with tall tapers stand upon the *mensa*. A low, but rich, golden reredos with the crucifixion and attendant saints rises behind the altar: the centre of the reredos is raised, and on each side hang large striped riddels. The footpace seems to be of white stone, the floor tiled. The coffin is covered with a herse cloth ornamented with a large cross of gold roundels, and it stands inside a wooden herse or candle-frame, painted black, and holding twelve large candles, one at each corner and two at each side. A suggestion of the screen forms a frame for the picture: the mourners sit in wooden choir stalls on the north side, but no stalls are shown on the south side, where a rich cloth of estate is hung baldachin fashion over the clergy at their desk.

This miniature is of unusual beauty, and remarkable for the minute care which has been expended upon every detail. It appears to have been painted in the north east of France in the third quarter of the fifteenth century.



Antiphõ. Placebo. Psalmus.
Dilexi quoniam
exaudiet dominus
uocem orationis

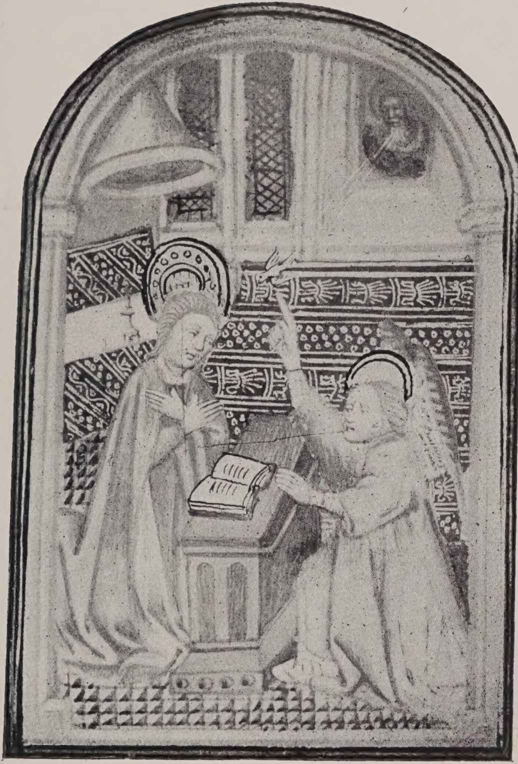
XVI.

## XVII.

## AN ALTAR.

From a French Book of Hours, c. 1450.
(University Library, Glasgow, MS. B.D. 19. h. 12.)

The scene is the Annunciation, which the artist has represented as taking place in a mediaeval church. On the left of the picture is an altar with a linen cloth and very rich scarlet and gold frontal and dorsal, or upper frontal, of nearly equal size. A small golden candlestick stands near the south end of the altar, and above it hangs the green, tent-shaped canopy for the hanging pyx.



XVII.

# XVIII.

## MASS OF ST. GREGORY.

From a book of Hours, probably executed for a Saluces of Piedmont, c. 1450-60.

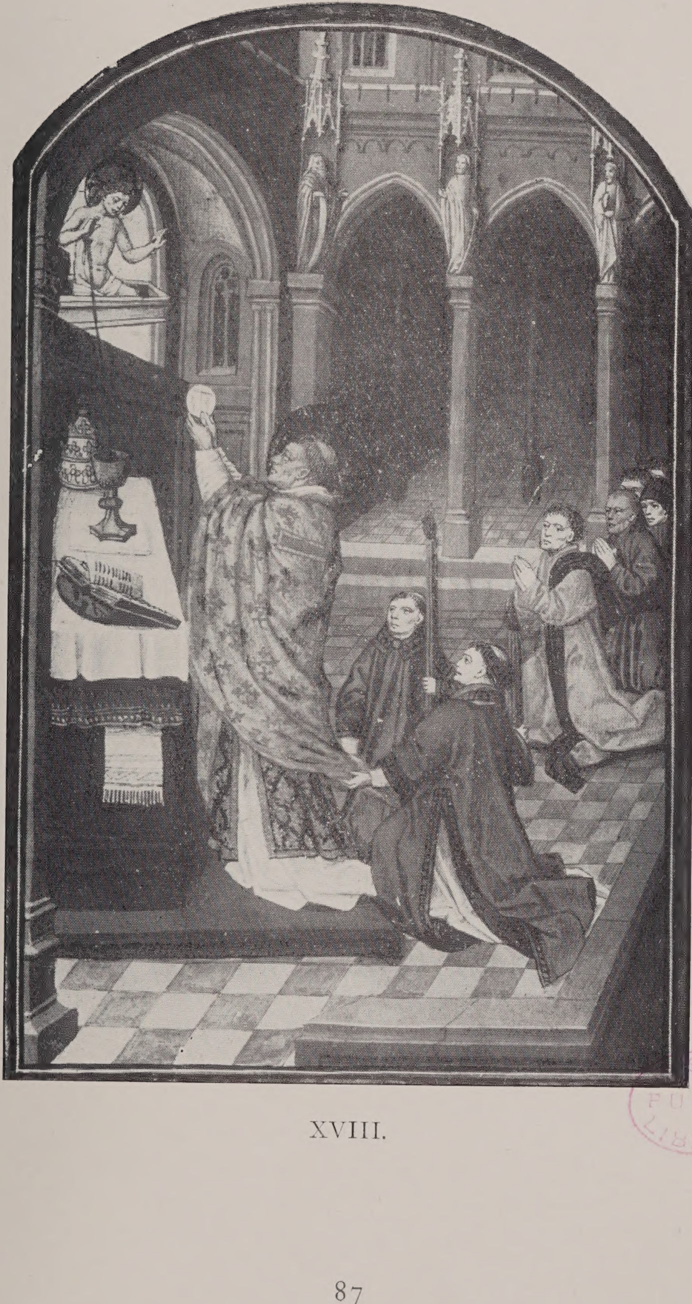
(Brit. Mus., MS. Ad. 27697, fo. 103ᵛ.)

St. Gregory celebrates the Eucharist, attended by deacon and sub-deacon, lay people assisting behind. The Vision of the Passion appears above the altar.

*Ornaments of the Church.* The artist seems to have exhausted his powers of perspective in the beautiful chequered pavement, so that the Vision appears a long way to the right of the altar, over a low wall which may or may not be intended to represent the reredos. Protected on the west by a low screen, the returned end of which appears in the foreground, the altar stands on a wooden foot-pace which projects a little beyond the end. The end of the altar appears to be of wood, and shows a curious arrangement of altar cloths. The fair-linen is very short; under it falls a second cloth which is red, with the end embroidered. The undermost cloth is extremely narrow—white, with the end embroidered in blue and fringed. On the altar is the chalice, standing on a corporal, and the missal, which rests on a red cushion. The only lights are the two tapers held by deacon and sub-deacon.

*Ornaments of the Ministers.* The tiara of the pope rests on the altar. He is vested in a richly embroidered dalmatic (black and gold) and chasuble (blue and gold) over his albe, etc. On the back of his chasuble a gold Latin cross is seen. The deacon and sub-deacon wear plain tunicles, the deacon's being red, the sub-deacon's green lined with red. Both are edged with black and gold, and over both are seen amice apparels of black and gold.

It is interesting to note that the foremost member of the congregation wears over his mauve gown a long tippet thrown over the left shoulder. The tippet, which developed out of a cap (in its turn a development from the hood worn twisted round the head), was often worn both by the laity and the clergy in this way in the fifteenth century. Its identity with the black scarf, also called in Latin *liripipium*, is easily seen in examples of this kind.



XVIII.

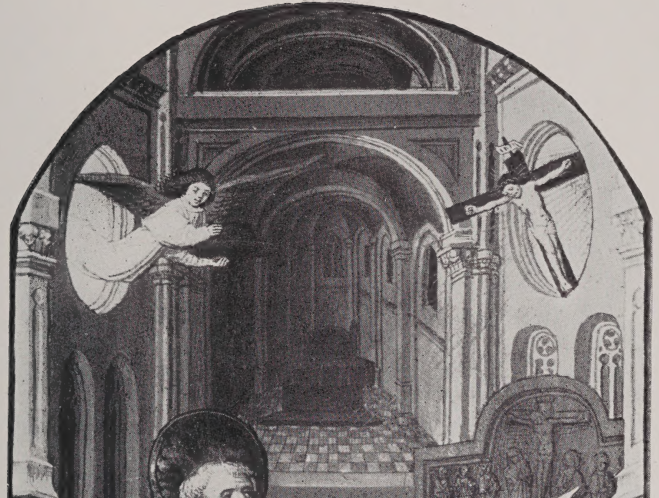
## XIX.

## ST. PETER MARTYR.

From a Piedmontese (?) Book of Hours, c. 1450-60.
(Brit. Mus., MS. Ad. 27697, fo. 104v.)

The saint, in a cardinal's habit, kneels before an altar. Above his head an angel holds a cardinal's hat. Appearing through a circular window above the altar before him is a vision of our Lord on the cross, surrounded by rays of light.

*Ornaments of the Church.* The altar at which the saint is kneeling appears to be a side altar, and not orientated, for in an apse in the distance may be seen what is seemingly the high altar. As in the case of the altar in the last picture, the arrangements are very peculiar. The altar stands on a foot-pace, and has a low reredos with the crucifixion, SS. Mary and John and other figures. The lower part of the front and the plinth are bare. About half way down the front hangs a blue cloth with an embroidered border, which is probably intended for a short frontal. The place of the frontlet is taken by a red embroidered cloth which covers the whole of the *mensa* of the altar and extends nearly a foot down both front and ends. Possibly, as the holy table is represented out of service time (when altars were often stripped), this red cloth is meant to be the *coverlet*, such as is used now-a-days for keeping the dust from the linen cloths; and in this case the blue cloth might possibly be one of the linen undercloths, which certainly at the present day are sometimes of blue linen. A book lies open on a cushion near the south end of the altar, but it is out of mass-time, and there are no other ornaments. A recess in the south end of the altar is no doubt for the cruets, etc. Such a practice was not infrequent in mediæval Germany, and is mentioned in the case of a side altar in the parish church of Holy Trinity, St. Andrews. Both in this altar covering and in the green carpet which is spread on the step before it, the marks of the creases made by folding are clearly visible.



XIX.

# XX.

## A VISION.

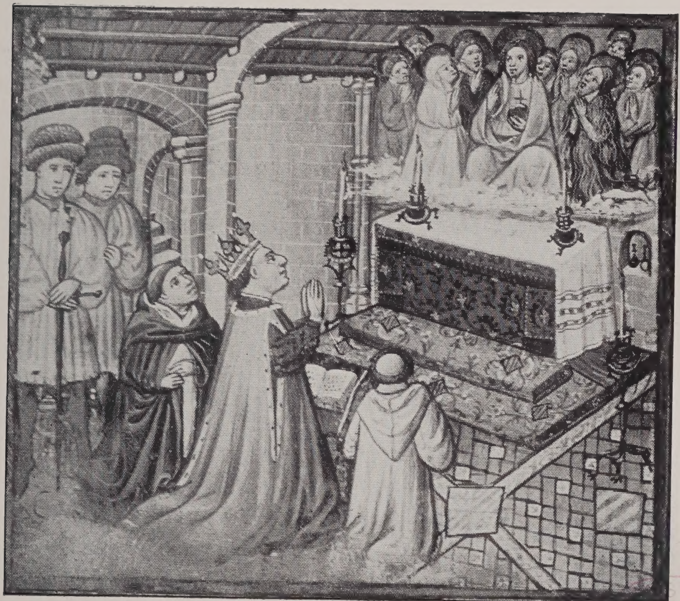
From a Spanish book of Hours, written for Alfonso V. of Arragon, A.D. 1450.

(Brit. Mus., MS. Ad. 28962, fo. 347v.)

A king kneels before an altar ; on his right a white, and on his left a black friar. Two attendants stand beyond, one with a two-handed sword. Over the altar appears a Vision of our Lord in glory surrounded by saints.

*Ornaments of the Church.* Owing to the Vision no reredos is shown. The altar is vested in a red frontal and frontlet covered with a design on which are gold flowers. There are fringed apparels on the frontal, which hang at the extreme ends—an unusual position. Over the altar is an embroidered fair-linen, reaching to the step at either end. The altar is on two steps, which are covered with a flowery green carpet. On the altar are two lighted candles in candlesticks of curious design; these are painted black, doubtless to represent iron. Two standard candlesticks of similar design stand on the pavement, placed well on either side of the altar. On the carpet and on the pavement are armorial bearings in lozenges.

In a little niche in the east wall, close to the south end of the altar, are two glass cruets.



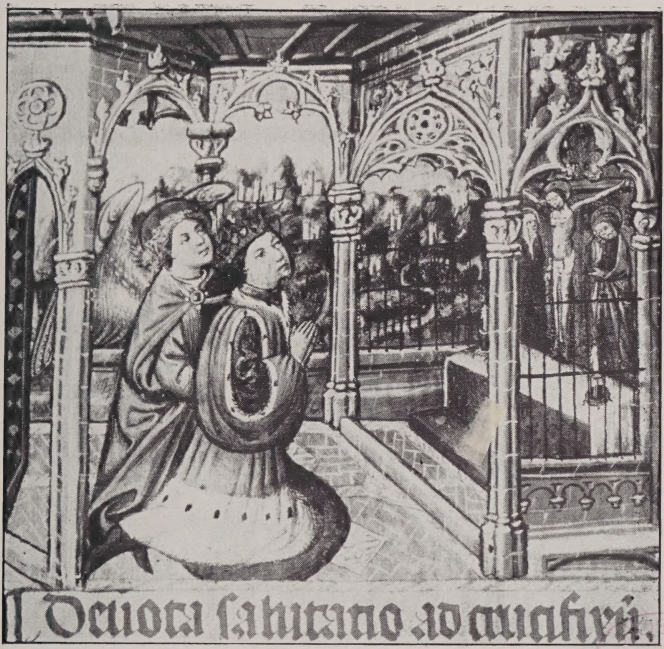
XX.

## XXI.

## AN ALTAR OF SPANISH TYPE.

From a Spanish book of Hours.
(Brit. Mus., MS. Ad. 28962, fo. 44v.)

In this picture a king, attended by an angel, is represented kneeling before an altar. The altar stands on a wooden foot-pace, under a four-pillared canopy that clearly recalls the ancient *ciborium* type. The floor of the church is tiled. The altar is long, and vested in a rich red frontal, with a fair-linen cloth reaching low at each end. Upon it stand two candlesticks, and the whole wall behind is covered with a reredos which is painted with the crucifixion, St. Mary and St. John. On each side of the altar an iron screen stands upon a low dwarf wall. The metal screens and the substitution of a large painted or carved reredos for the east window of more northern churches are Spanish characteristics which have lasted until our own day. The figures on the reredos, like those of the king and the angel are obviously out of proportion.


Deuota ſalutatio ad crucifixū.

XXI.

## XXII.

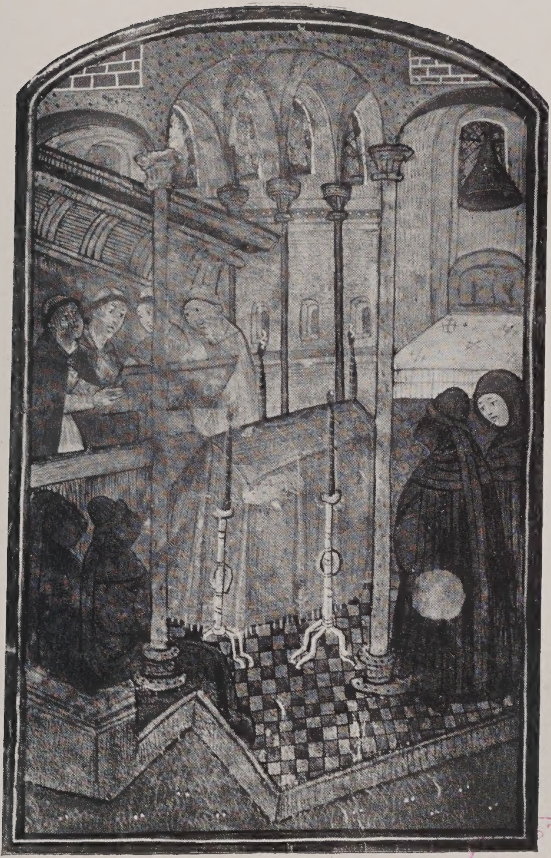
## THE SERVICE OF THE DEAD.

From a French MS. Book of Hours of the end of the 15th Century.
(Bodleian Library, Oxford, MS. Laud. Misc. 204 fo. 96 *v.*)

*Ornaments of the Church.* The circular bell-shaped canopy for the hanging pyx (*cf.* Plate XXVIII) hangs before the east window over the holy table ; but the perspective of the whole chancel is confused. The reredos, which has a curved top, bears the crucifixion carved in relief upon a sunk panel. Five large embroidered crosses are to be seen on the linen cloth covering the *mensa*, which comes a few inches over the edge in front, where what seems to be intended for one of the under linens appears beneath it. The frontal is of material woven with roundels. There are no riddels. In the midst of the chancel is the coffin covered with a herse cloth, fringed at the edge, and with a vesica-shaped device in the centre. Twisted tapers stand in large candlesticks, one at each side, and one at each end. These candlesticks have three short spreading legs at their bases, and curved handles on each side in place of knops in the middle.

*Ornaments of the Ministers.* Four clergymen in albes and copes are singing the service in the choir stalls on the north side.

The mourners are in black cloaks and hoods, two are sitting, and two stand. Two of them wear over their hoods black hats, from which long streamers hang down their backs.



XXII.

## XXIII.

# MARTYRDOM OF ST. THOMAS OF CANTERBURY.

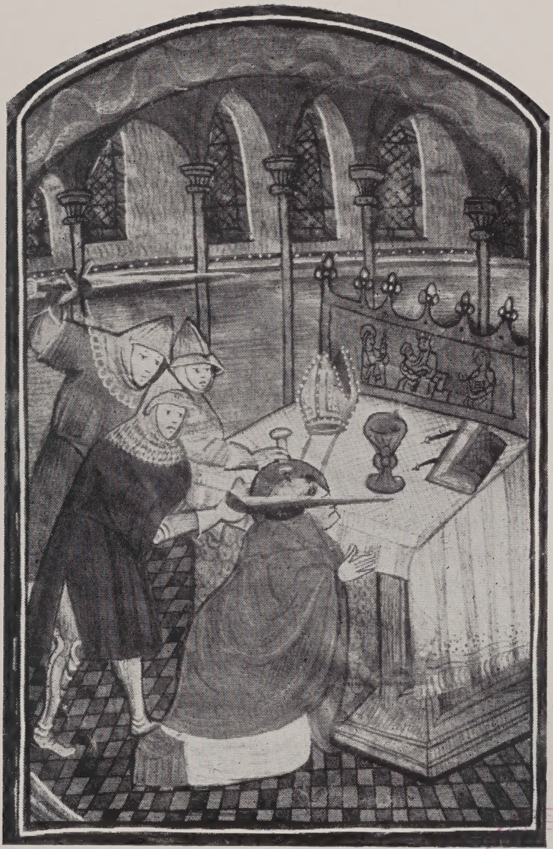
From a French MS.

(Bodleian Library, Oxford, MS. Laud. Misc. 204 fo. 10 *v.*)

In this French miniature the archbishop kneels before the altar while three knights apply their swords to him with much deliberation.

*Ornaments of the Church.* The artist has not made his peace with the laws of perspective in drawing the altar, which therefore looks deeper than it really is. Its moulded plinth stands directly on a tiled pavement; although, as the ends have been twice drawn in the attempt to patch up the perspective, it looks at first as if it stood on a narrow foot-pace. When he redrew the altar the artist did not carry on the frontal. The blue frontal is covered with circular ornamentation; the frontlet is white. The altar is covered with a diapered fair-linen cloth, fringed and decorated at the end. On it are the chalice, missal, and the archbishop's mitre, but no other ornament. The very low reredos, which is surmounted by cresting, has on it the Madonna and Child with a saint on either side. There are no riddels.

*Ornaments of the Minister.* The archbishop's albe is ornamented with an ill-drawn blue apparel; and his chasuble is blue and has yellow orphreys. His very high mitre stands, or rather floats, on the altar.



XXIII.

# XXIV.

## MARTYRDOM OF ST. THOMAS.

From a 15th Century MS. of Flemish work.
(Brit. Mus., MS. Harl. 2846, fo. 33*v*.)

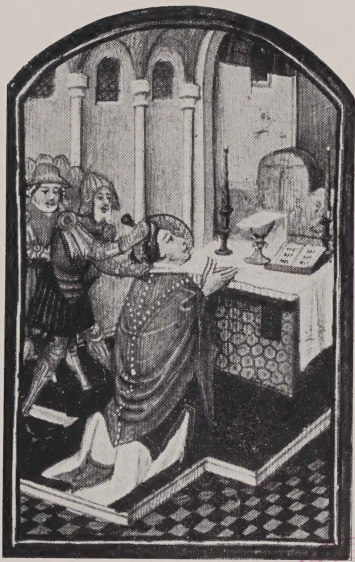
Knights in plate armour attack the saint as he kneels before the altar.

*Ornaments of the Church.* On the usual chequered pavement lies the foot-pace, with a large and rather awkward central projection. The altar is vested in a frontal of green figured material, with scarlet frontlet and short scarlet apparels. A fair-linen hangs over the visible end; it apparently lies a little back on the top of the altar, so as to show a portion of the linen cloth underneath. Two candlesticks, with tapering and twisted candles, stand on the altar; the missal lies on a desk; the chalice also is on the altar. The older form of corporal is here shown (as in Plates IX and XXVI); these corporals were placed with one end under the chalice; they were then brought up behind the chalice, so that the upper end came over the top of the chalice and served as a 'pall.'* There is a small reredos in three panels, the side panels little more than a foot high; on the centre panel, which is higher, can be traced a picture of the Rood, with Mary and John, and other figures.

*Ornaments of the Minister.* Over an albe with a red apparel embroidered with gold, the archbishop wears a scarlet dalmatic, with gold stars and fringe. Over this a blue chasuble with Ψ ophreys of little roundels of gold.

---

* By this time the custom had come in of using the corporal folded, and to some extent stiffened with starch, so as to make the part fairly rigid which covers the top of the chalice. The still older form with no stiffening may be seen in Plates I, XV and XXXIX.



XXIV.

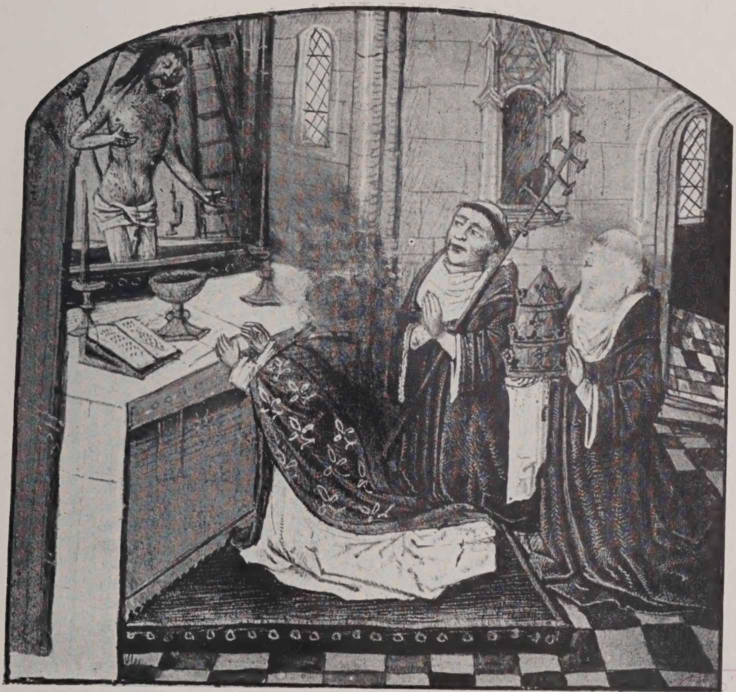
## XXV.

## THE MASS OF ST. GREGORY.

From a Flemish MS. Book of Hours of the end of the 15th Century.
(Fitzwilliam Museum, Cambridge, MS. 57, no. 90, fo. 123 *v.*)

*Ornaments of the Church.* The altar has a blue frontal, frontlet, and apparels with gold embroidery, the frontal being powdered with stars. The fair linen cloth covers the whole of the end of the altar, and the riddel is rather short, and apparently pushed back. It is green with gold ornament. The book is on a low desk, the chalice on a small square corporal. Two candlesticks with candles stand upon the *mensa*. The vision, as usual, takes the place of the reredos, and St. Gregory in mediaeval vestments kneels in adoration. In the wall on the south side of the sanctuary is an empty niche, the treatment of which is somewhat reminiscent of that of a small Sacrament House, which, however, is usually on the opposite side of the altar.

*Ornaments of the Ministers.* The celebrant's chasuble is of gold, shot with red and covered with flowers. It has a broad Ψ shaped orphrey of the same material. There is a gold apparel on the skirt of the albe, and there seems to be a similar one on the back of the amice. Two cardinals kneel behind, one holding the tiara, which has a blue ground, and the other the triple cross.



XXV.

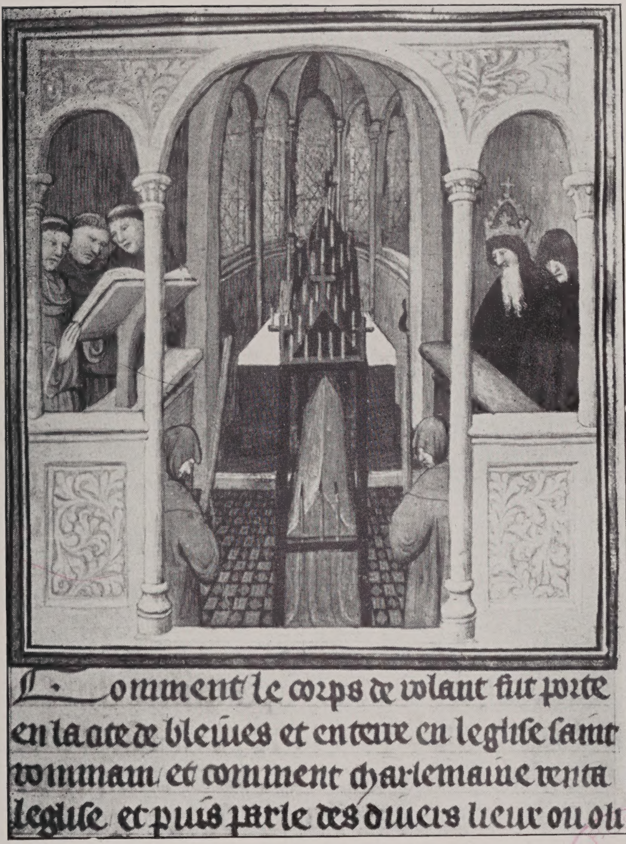
## XXVI.

## A FUNERAL.

From a French MS., early 15th Century.
(Brit. Mus., MS. Nero E ii, part i, fo. 131).

Three religious are singing the service at a large wooden desk on the north side of the choir, and two more are holding torches, one on either side of the doorway through the screen. The stalls on the south side are occupied by mourners, one of whom is intended to represent Charles the Great, and wears a large golden crown with arches, on the top of his mourner's cloak and hood.

*Ornaments of the Church.* The church is apsidal, and the altar, vested in red frontal and linen cloth, is of some size, and stands in the middle of the apse. No reredos or ornament is shown, but the altar is partly hidden by the large herse erected in the midst of the choir, under which the coffin may be seen, covered with the herse-cloth. The great wooden herse has a sloping roof with gable ends, on which, as also at the four corners, are crosses. The whole erection is covered with candles.



Comment le corps de rolant fut porte
en la cite de bleũes et enterre en leglise saint
romman et comment charlemaine renta
leglise et puis parle des diuers lieux ou oli

XXVI.

## XXVII.

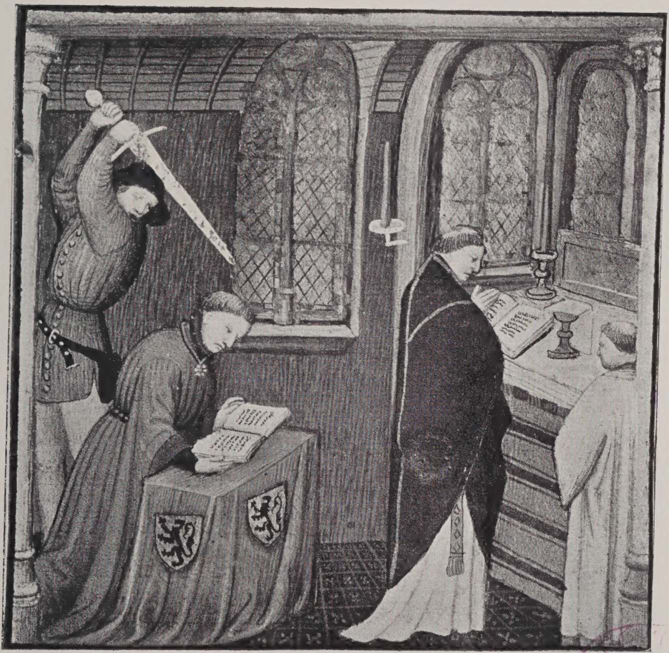
## A PRIVATE MASS.

From a French MS., early 15th Century.
(Brit. Mus., MS. Nero E ii, part i, fo. 202)

A priest celebrates the Holy Communion, assisted by a clerk.

*Ornaments of the Church.* It will have been noticed that a frontal with the vertical panels or stripes that are common now-a-days occurs but once in this collection, the usual decoration being the pattern of the material itself (as in Plates XVII, XXXIX, and indeed generally in this collection) ; but in this Plate and in Plate XXVIII, which is from the same MS. there appears the curious phenomenon, to our eyes, of black horizontal stripes on the gold frontal. Material of this kind woven in horizontal stripes was not frequently used in the middle ages, and was termed " rayed " (Lat. *stragulatus*.) The fair-linen comes over the frontlet, leaving the fringe visible. The chalice is covered with the long corporal, as in Plate XXVIII. One candlestick on the altar is visible, as is also the missal ; the candlestick is gilt, like the plain, low panel which forms the reredos. A similar sconce, holding a candle, projects from the wall. There are no riddels, but the northern light of the east window is to be seen behind the altar.

*Ornaments of the Ministers.* The priest wears, over his unapparelled albe, a red chasuble with a very narrow gold orphrey that is evidently intended to be of the Ψ shape, though the artist has forgotten its left branch. The chasuble comes high up the neck behind completely hiding the amice. (cf. Plate XXVII.) The stole is also visible ; it is not of a suit with the chasuble, and is embroidered with a series of lozenges. The clerk wears a long surplice with narrow sleeves.



XXVII.

TON
PUBLIC
LIBRARY

# XXVIII.

# A PONTIFICAL MASS.

From an early 15th Century French MS.
(Brit. Mus., MS., Nero E ii, part i, fo. 129*v*.)

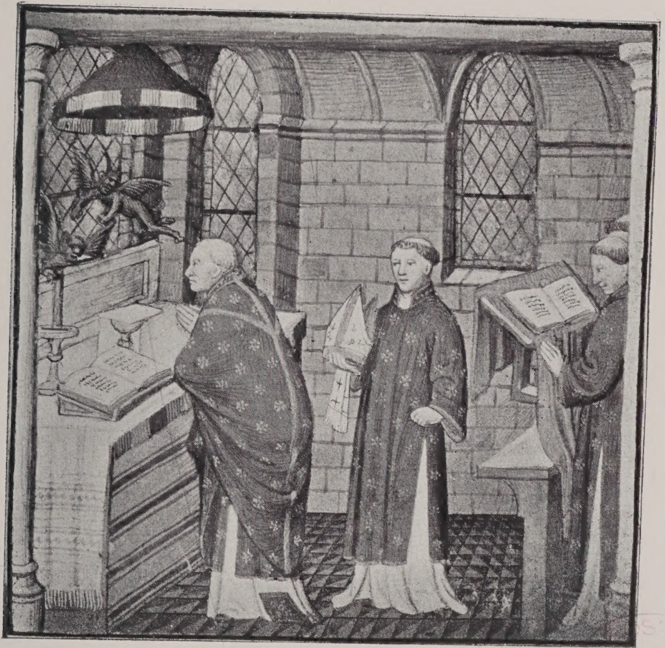
A bishop celebrates, assisted by deacon and sub-deacon, the latter standing in easy-going medieval fashion at a lectern, with a clerk or chanter on his right. Two devils are appearing to the bishop, and seem to be trying to distract him.

*Ornaments of the Church.* The altar has a frontal of the same curious character as that in Plate XXVII, but in this case the black stripes are laid on a rich blue material. The frontlet is of green, gold, and red fringe. The fair-linen, which reaches to within a few inches of the ground, is embroidered in blue, and has a deep fringe. The chalice is covered with the long corporal as in the preceding plate. The missal lies on a desk. There is clearly only one candlestick on the altar. The very low reredos, perhaps an inch or two over a foot in height, is gilt, like the candlestick, and consists of one panel only.

Over the altar hangs the usual tent-shaped canopy, with boldly spaced fringe, covering the hanging pyx in which the Sacrament was reserved.

A well contrived lectern is fixed to the stall: it is covered with a cloth of rich blue (like the blue of the frontal), which hangs loosely on it in folds—not shaped to fit it in the modern fashion.

*Ornaments of the Ministers.* The amice and albe of the bishop and the amice of the deacon are apparelled. The bishop wears a dalmatic under his chasuble, which has Ψ shaped orphreys of gold. The deacon holds the bishop's mitre. All the vestments of the ministers are of rose-madder, decorated with gold stars, and lined with green.



XXVIII.

PUBLI
LIBRAR

# XXIX.

# A DIRGE.

From an early 15th Century French MS.
(Brit. Mus., MS., Nero E ii, part ii, fo. 200 *v*).

This miniature, from the same MS. as the two preceding plates, gives an interesting picture of the Office for the Departed. Choristers gather round the lectern in the stalls, singing ; one holds a service book in his hands. The herse lies before the altar ; mourners occupy the foreground. It is worth remarking again that they wear the usual hooded cloaks which were worn by mourners even in England down to the 19th century. The long liripips of their hoods are very clearly shown.

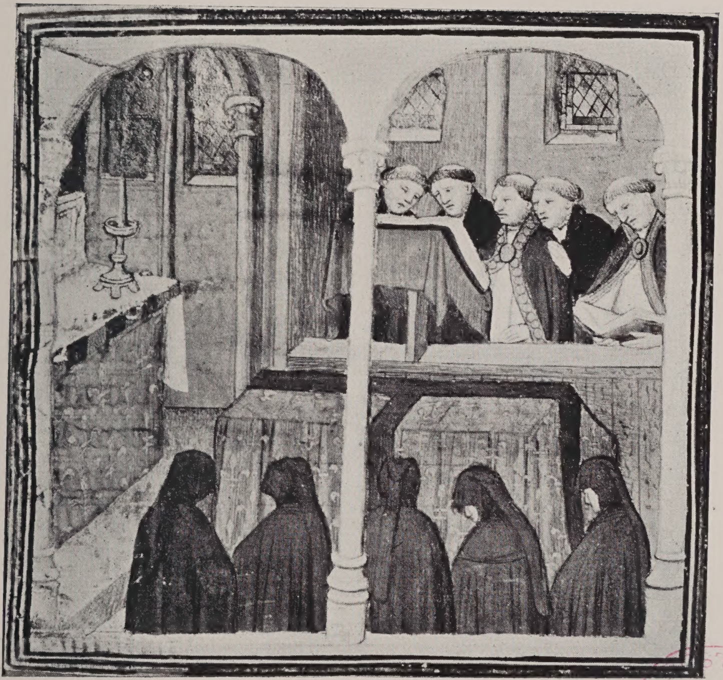
*Ornaments of the Church.* The altar stands on a foot-pace, and is vested in a frontal of blue, powdered with fleur-de-lys, the same material as that of the herse-cloth. The frontlet is panelled in blue and red. A candlestick with tapering candle is shown on the altar, but no candles are shown around the herse. The very low reredos, gilt and of one panel, is like that of the two preceding plates.

A plain wooden lectern stands on the choir desk : it is covered with a green cloth. The book has a red binding.

The herse-cloth is of the same material as the frontal, blue, powdered with fleur-de-lys : it is ornamented with a red cross.

It will be noticed that so far we have had blue, green, red, gold, but not black.

*Ornaments of the Ministers.* Two of the chanters in the stalls are, however, vested in black copes over their surplices, though the copes have gold orphreys. The others are vested in the plain black cloth choir cope or *cappa nigra.*



XXIX.

# XXX.

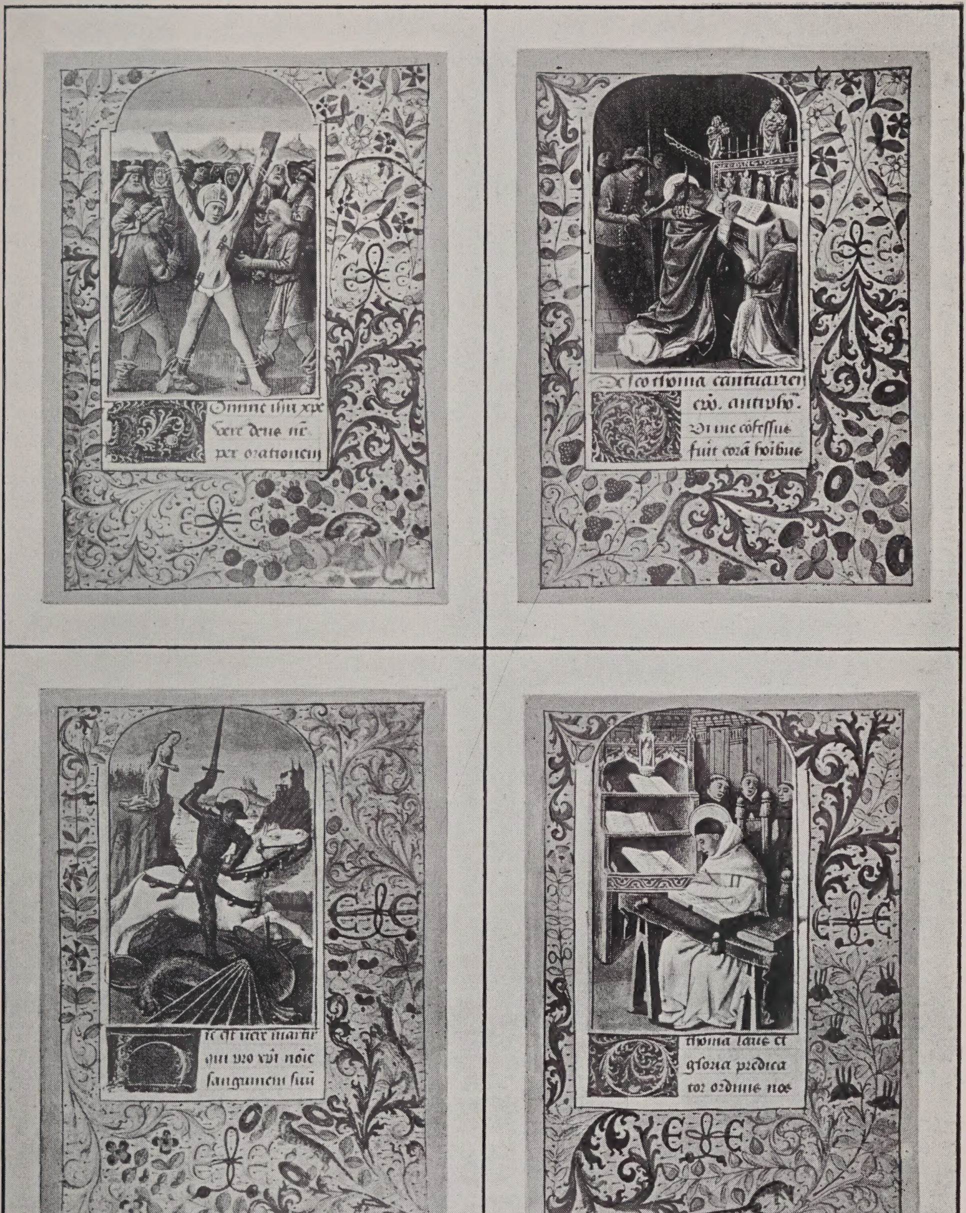
# THE MARTYRDOM OF ST. THOMAS.

From a French MS. Book of Hours of the 15th Century, in the possession of Messrs. Henry Sotheran and Co.

*Ornaments of the Church.* The altar is vested in a frontal and narrow frontlet with a fair linen cloth of the usual type. A wide riddel hangs from a rod at the north end of the reredos: the rod is bent up at the end, as is frequently to be seen in mediaeval pictures. The reredos is low but richly carved with the crucifixion and several attendant figures of saints: an elaborate cornice runs up the sides and along the top. The south end is not included in the picture; but a figure of the blessed Virgin with the holy child stands on the top of the reredos in the middle, and a figure of another saint stands similarly upon its north end. Between the two figures is a row of four small candlesticks with thin tapers. These appear to be fixed in the top of the reredos, as neither knops nor bases are to be seen. There are no lights on the altar. This arrangement of lights is most exceptional. In mediaeval times there seems to have been a great dislike to placing lights behind the altar: additional lights were placed on the rods or pillars supporting the riddels, upon the pavement before the altar or hanging from the roof, but only very rarely upon the top of the reredos. In this case it will be noticed that there is no window immediately behind the altar.

*Ornaments of the Ministers.* St. Thomas is vested in a large full chasuble over dalmatic and albe, and a deacon in a dalmatic and albe with unapparelled amice is shown at the south end of the altar. The murderer is in this case not shown in armour as a soldier, but is in a layman's dress.

The other miniatures reproduced from this manuscript in the group on the opposite page represent St. Andrew, St. George and St. Thomas Aquinas.


Domine ihu xpe
...ere deus nr
per orationem
De sco thoma cantuarien
...antiph.
...si me cofessus
fuit cora hoibus
...ic est vere martir
qui pro xpi noie
sanguinem suu
...thoma laus et
gloria predica
tor ordinis nos

XXX.

PUBLIC

## XXXI.

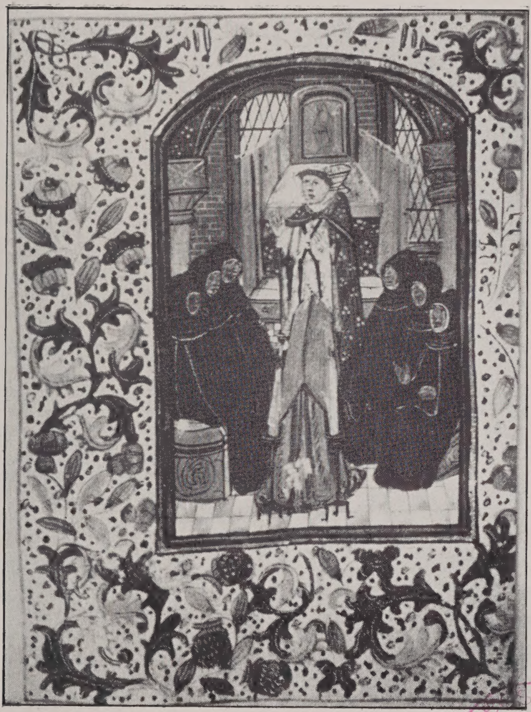
# THE ABSOLUTIONS AFTER A REQUIEM MASS.

From a Flemish MS. book of Hours of Roman use, 15th Century.
(University Library, Glasgow, MS., BD. 19, h. 31.)

The priest stands between the altar and the herse saying the Absolutions that follow the requiem Mass. The mourners, in the usual black cloaks and hoods, occupy the choir stalls on either side. Four candles in iron candlesticks stand two at each end of the herse, which is covered with a plain blue herse-cloth.

*Ornaments of the Church.* The altar stands on what appears to be a stone foot-pace, and the floor of the church is tiled in squares. The walls are of red brick, which is left bare, although the vaulting is painted blue and the pillars are coloured. The reredos is rather high and bears the figure of a saint. Large green riddels hang from rods at each side of the altar and project beyond the altar about as far as the edge of the foot-pace. Though the perspective is wrong, the riddels are clearly not meant to be spread, but to be parallel to the ends of the altar. The frontlet is green, the frontal red with gold flowers. The chalice still stands on the altar.

*Ornaments of the Ministers.* The priest is in the vestments in which he has said Mass, but has exchanged the chasuble for the cope, which has a very large hood and is blue, embroidered with gold flowers. His crossed stole, which is clearly shown, is narrow and black,—the only black in the ornaments of church or minister.



XXXI.

# XXXII.

# THE MARTYRDOM OF ST. THOMAS.

From a French MS. Book of Hours of the end of the 15th Century.
(Bodleian Library, Oxford, MS. Rawl. Lit. E 4, fo. 24 *v.*)

A very poor drawing, even more defaced than is usually the case with pictures of this subject which were in England in Henry VIII's time.

*Ornaments of the Church.* The altar, which stands on an uncarpeted wooden foot pace, has a low, plain reredos. No riddels are shown. A chalice is standing upon it. The five crosses embroidered on the fair linen cloth are clearly shown. The frontal has a deep border of embroidery in a large trefoil pattern along the lower part. A small apparel hangs from below the frontlet on the south part of the altar (the other being hidden). The footpace is of wood.

*Ornaments of the Minister.* St. Thomas wears over his albe a full chasuble with a narrow border.

XXXII.

## XXXIII.

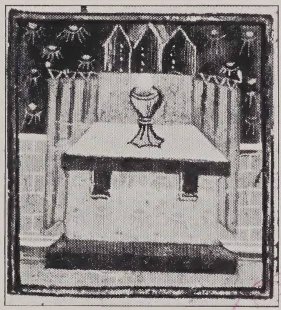
## AN ALTAR.

From a Flemish MS.

(Fitzwilliam Museum, Cambridge, MS. 54, no. 19, fo. 57.)

The altar is on a foot-pace projecting but slightly beyond its ends; it is vested in a blue frontal (which has some pattern on it), red frontlet, short red apparels, and fair-linen cloth. On it is a chalice, no doubt purposely drawn out of proportion, with the sacred host above it.

From the ends of the usual low reredos are the rods which carry the green riddels. This picture is a good example of the false perspective which led some people in the nineteenth century to imagine that the riddels of a Gothic church were spread open. They are not of course open at all, but are intended to be represented as close against the ends of the altar and strictly at right angles to the reredos. A dorsal, adorned with two kneeling figures in gold, is behind the holy table, and above it is what appears to be a small triptych.



XXXIII.

## XXXIV.

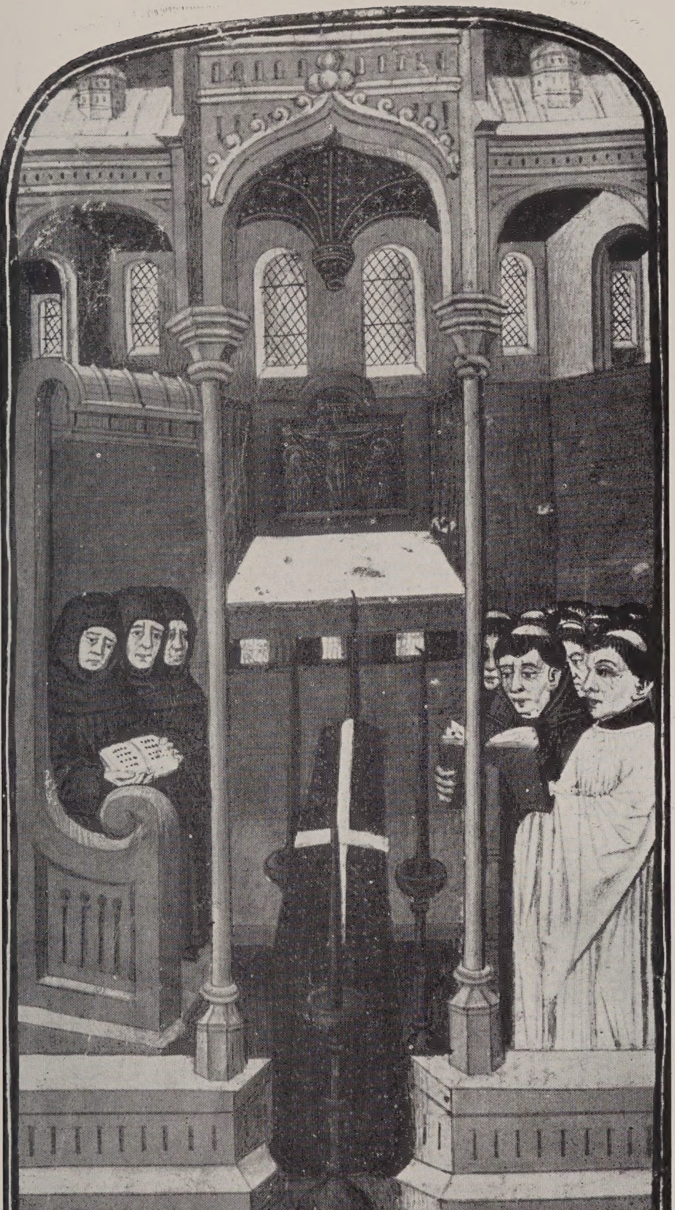
## A FUNERAL.

From a Flemish MS. *Horae* of the 15th Cent.
(Fitzwilliam Museum, Cambridge, MS. James 56, fo. 70 *v.*)

*Ornaments of the Church.* The altar is vested in a blue frontal, powdered and barred with gold, and a frontlet of the same, with broadly spaced fringe of red and white. The fair-linen is shown ; but there are no lights on the holy table. The wooden reredos, arched in the middle like those in Plates IX and XVI, is similarly carved with the Rood, St. Mary, and St. John, the figures being gilt and upon a red background. Blue riddels, like the frontal, hang from rods at the sides, and at right angles, though the angle is again obscured by the faulty perspective. The mourners on the north are sitting in choir-stalls, which however are not shown on the south side.

The herse in front of the altar is covered with a red pall, powdered with gold and ornamented with a white cross. Round it are four herse-lights in gold candlesticks, grouped one at each end and one at either side.

*Ornaments of the Ministers.* Two clerks read from a plain wooden lectern, one wears a black cassock with a surplice only, the other is vested in a black cope with gold orphreys.



XXXIV.

STON
PUBLI
LIBRA

## XXXV.

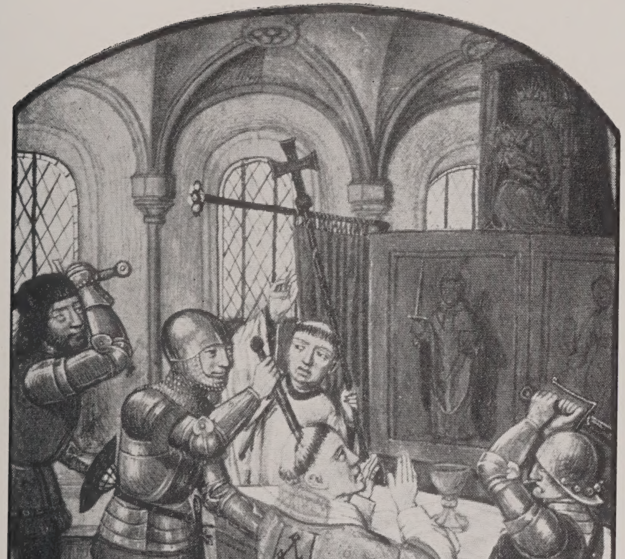
## MARTYRDOM OF ST. THOMAS.

From an early 16th Century Flemish manuscript which belonged to Henry VII.

(Brit. Mus., MS. Ad. 17012, fo. 28 *v.*)

*Ornaments of the Church.* The altar, standing on a wooden foot-pace without a carpet, is vested in a red frontal and frontlet. On the fair-linen can be seen the folds of the corporal—four one way and three the other—which is spread under the chalice. The reredos is panelled with figures of saints, that of St. Paul being on the left; immediately above is a statue of the Virgin and Child under a canopy with curtains. The form of the rod on the north end of the altar is very clearly shown; it is terminated by a rosette, and from it the green riddel hangs on cords, pushed half way back.

*Ornaments of the Ministers.* St. Thomas wears an amice apparelled in blue: the apparel is short, as is usual in Flemish work of the period. The albe, which is unapparelled, is narrow at the wrists and falls in full and beautifully drawn folds. His chasuble is blue, lined with green, with a broad Latin cross of gold, bearing black lozenge-shaped ornaments and a centre ornament of red and white. The clerk at the side wears a surplice, and holds in his hand the archbishop's cross.



XXXV.

## XXXVI.

## FUNERAL IN A MONASTIC CHURCH.

From an early 16th Century MS. Book of Hours written in West Flanders.
(Brit. Mus., MS. Egerton 2125, fo. 117 *v*).

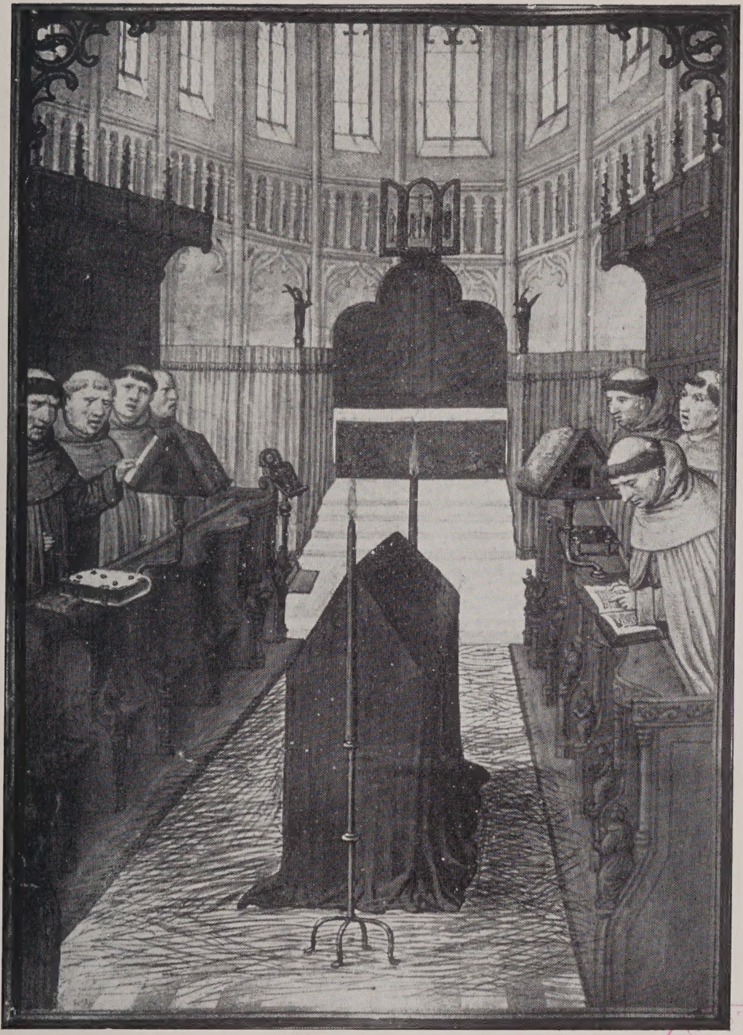
This beautiful miniature gives us a most interesting picture of a Flemish church on the eve of the Reformation period. It is one of the finest contemporary pictures of a mediaeval church which have been left to us.

The altar stands on four steps that are covered with a pale blue carpet, behind it an array of bright green curtains sweeps across the apse, screening off the ambulatory from the sanctuary. It would appear, however, that the curtains nearest the altar are set parallel to the ends of the altar, and thus form riddels, which are marked off by two concealed pillars on which are angels carrying tapers ; the perspective is not quite faultless, but this arrangement seems clearly intended by the drawing of the riddel at the south end of the altar and altar steps. Behind the altar is a double triptych ; the large lower one being closed as a sign of mourning, while the small upper one is left open, perhaps because it has a picture of the Rood with Mary and John in the centre panel, perhaps also partly for convenience. The altar is vested in a bright red frontal, woven with a bold design and fringed at the bottom, and has a fair-linen which falls over the frontlet. There are no ornaments on the altar, this being a choir service.

The herse is covered with a black pall. Two light iron candlesticks stand east and west of it, with lighted candles of unbleached wax. The choir floor is strewn with rushes.

The stalls with their canopies, and two lecterns, fixed one on each side, will also be noticed.

There is a gospel lectern at the north side of the presbytery in the form of a pillar and ball on which rests a pelican. It stands on a step covered with a small carpet.



XXXVI.

## XXXVII.

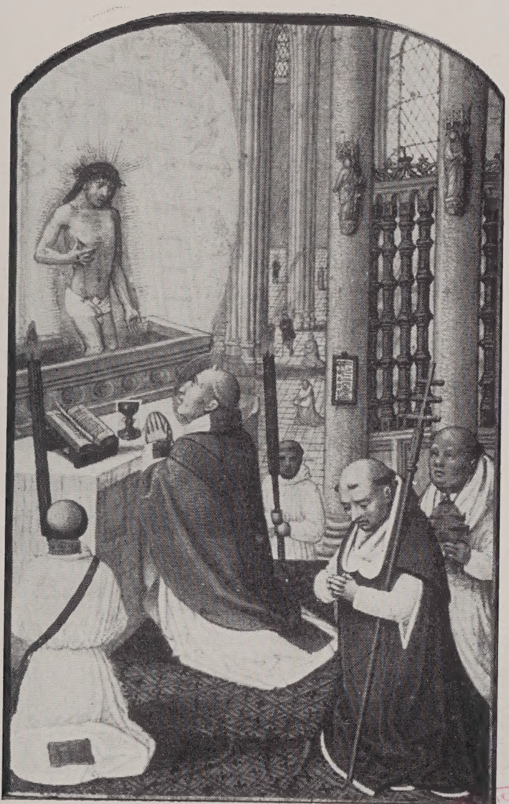
## MASS OF ST. GREGORY.

From the same early 16th Century Flemish MS.
(Brit. Mus., MS. Egerton, 2125, fo. 13 *v*).

This also forms a beautiful picture of a Flemish interior, though the reredos is hidden by the representation of the Vision. The pope kneels before the altar, attended by a deacon and sub-deacon, while a cardinal holds his cross, and another ecclesiastic his tiara. A fine metal screen and a charming glimpse of a remote part of the church occupy the rest of the picture.

*Ornaments of the Church.* The altar, which stands on a foot-pace carpeted in bright green, is vested in a bright blue frontal, with apparels. The frontlet apparently is covered with one of the white linen undercloths, for the fair-linen itself does not hang over in front. On the altar are the chalice, covered by a pall, and the missal on a desk. Nothing is seen of the reredos.

*Ornaments of the Ministers.* The pope wears an amice and albe apparelled with gold to match the chasuble, which is is of gold lined with pink and orphreyed with a broad Ψ cross. The deacon and sub-deacon are vested in albe, etc, without tunicles; the gold apparels of the deacon's amice and albe are visible, and are adorned with crosses; his stole is also gold, but the artist has made the mistake of putting it on the right instead of the left shoulder. The cardinal wears the usual scarlet *cappa clausa* with the characteristic wide open hood, and slits for the arms. The other ecclesiastic has on his shoulders a pink offertory veil or scarf.



XXXVII.

# XXXVIII.

## A FLEMISH HIGH MASS.

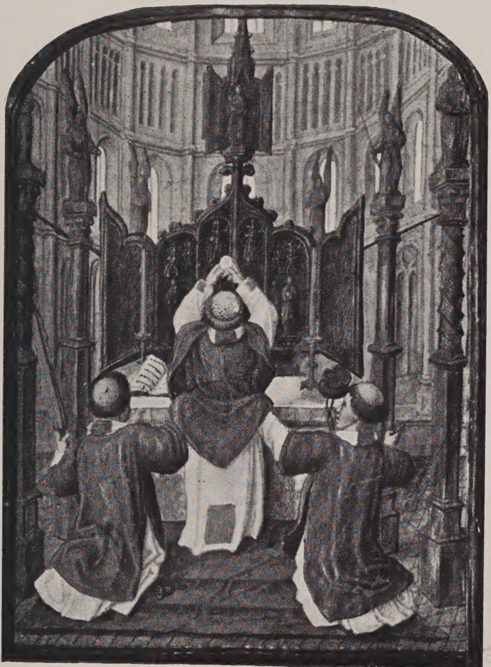
From a Flemish MS. Book of Hours of the end of the 15th Century.
(Brit. Mus., MS. Ad. 35313, fo. 40.)

In accordance with a custom which grew up in the Latin rites during the 12th and 13th centuries, the priest is elevating the holy Eucharist after the recital of the words of Institution in the Canon of the Mass. The subdeacon kneels on his left holding a lighted torch and the deacon on his right swinging a censer : both at the same time raise the lower part of his chasuble behind so as take some of the weight off his arms. Incense at this part of the service had been but lately introduced ; it was very rarely used at this moment in England.

*Ornaments of the Church.* The altar stands by itself upon the chord of the apse of a large church. A massive pillar stands at each corner of the altar and there are two others before the holy table, one on each side of the steps. The pillars are gilt and support figures of angels bearing the instruments of the passion, and iron rods for the riddels run between the capitals. A triptych reredos, with the leaves open at right angles stands behind the altar : within are figures of saints under canopies : the ogee-shaped top has crockets, and the whole is surmounted by a second and much smaller triptych containing a figure of the Madonna under a canopy which takes the form of a small spirelet. Upon the altar itself stand two golden candlesticks with lighted candles ; and the book is open on the north side. The narrow frontlet and frontal of figured stuff are rose-coloured. The altar stands on two steps which are loosely covered by a green carpet on which lies a small sacring bell. The floor of the church is tiled.

*Ornaments of the Ministers.* The chasuble, dalmatic and tunicle of the three sacred ministers are of cloth of gold, as are also the apparels on the amices and on the celebrant's albe. The amice apparels are short and square as is usual in Netherlandish pictures. None are shown on the albes of the deacon and sub-deacon.

This is one of the finest remaining contemporary representations of a mediæval high mass.



XXXVIII.

## XXXIX.

# MASS OF ST. GREGORY.

From a MS. of the end of the 15th Century.
(Brit. Mus., MS. Ad. 35313, fo. 208 v.)

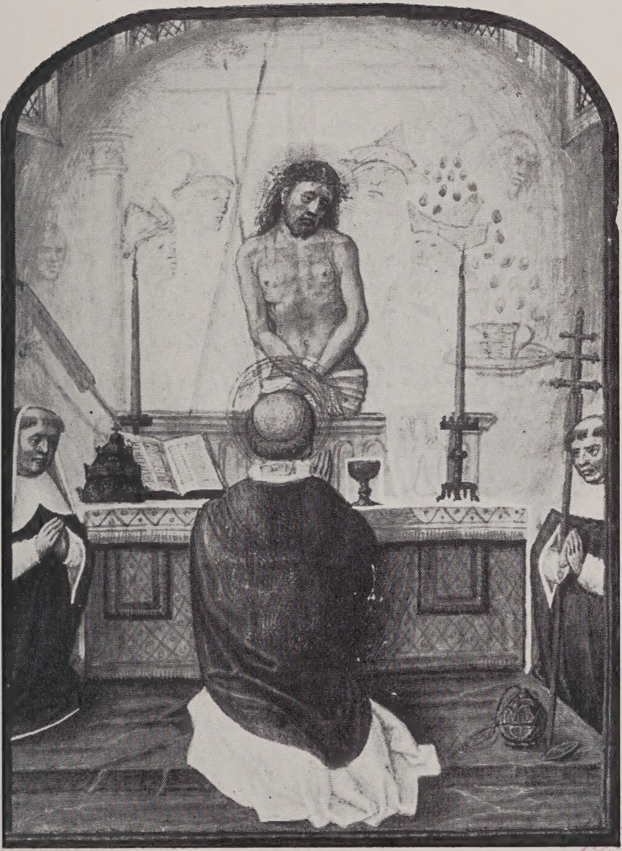
In this, as in the preceding plate, the Vision of the Passion entirely hides the reredos. The surrounding part has been rubbed off, and the vellum shows sketches of heads.* The pope kneels before the altar, attended by two cardinals.

*Ornaments of the Church.* The altar is vested in a frontal of rose-coloured material with a gold trellis pattern; the apparels are of the same, with a double border of a darker tint. They are fringed all round. The frontlet is blue with a gold zig-zag pattern. On the altar are the chalice, covered with a corporal falling over both sides; the missal, apparently on a high-pitched desk; two candlesticks with lighted tapers; the pope's tiara. A censer and incense boat lie on the carpeted foot-pace.

*Ornaments of the Ministers.* The short apparel, characteristic of Flemish pictures, is discernible on the pope's amice. No apparel is shown on his albe. His chasuble is golden. The cardinals are in the usual habit, as in the preceding plate.

---

* Apparently of Jews, with the ewer and basin with which Pilate washed his hands on one side, and the pillar of the scourging, with the spear, and the sponge on the reed, on the other side.



XXXIX.

## XL.

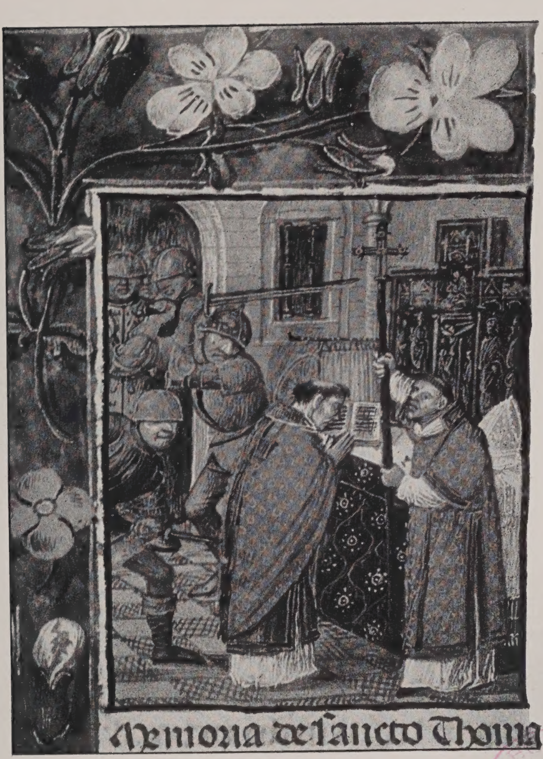
## THE MARTYRDOM OF ST. THOMAS.

From a breviary of 1497 written by a Netherlandish artist for Spanish use.
(Brit. Mus., MS. Ad. 18851, fo. 314*v.*)

The scene is represented in the manner usual at this period. Armed knights attack the archbishop, who stands before the altar. His chaplain holds up the archbishop's cross.

*Ornaments of the Church.* The altar stands directly on the pavement, which is of a pale dull green chequered with squares of a darker green. The frontal and frontlet are both of a red material figured with a gold design. The missal and the archbishop's mitre are seen on the altar. The reredos, which is larger than those shown in English and French pictures, foreshadowing the later Spanish *retablo,* is of canopy work, brown with figures gilt in relief, showing a Rood in the middle. A green riddel is shown, full, and hanging by golden rings from a plain black rod. In the wall on the north side may be seen what appears to be a Sacrament House for reserving the holy Eucharist.

*Ornaments of the Ministers.* The apparels of the amices are shown, but not of the albes. Over a green tunicle or dalmatic, bordered with gold, the archbishop wears a rich blue chasuble powdered with gold ornament, and having a gold Latin cross on the back. The chaplain has a dalmatic of the same rich blue material with orphreys and border of gold. The archbishop's mitre, which is apparently white covered with pearls, stands on the south end of the altar.



XL.

# XLI.

## THE SERVICE OF THE DEAD.

From a Flemish MS. Book of Hours.
(Fitzwilliam Museum, Cambridge, MS. 54, no. 35, fo. 115 *v*).

*Ornaments of the Church.* The altar has a red frontal and frontlet and a blue dorsal or upper frontal, all ornamented with gold. The curtains are green. The chalice, which stands upon it in readiness for the Mass that is to follow, has been drawn of exaggerated size and the altar has been shortened to get it into the picture. Above the dorsal the east window is indicated—comparatively small and without tracery, as is very usual in miniatures of this class. The walls of the church are coloured lilac; and the vaulting is red over the altar and blue in the choir. The herse cloth is blue and gold: it hangs in curious folds at regular intervals, which seem to be fixed in their position. No candles are shown, which is unusual.

*Ornaments of the Ministers.* Three clerks in copes, one of which is red, the next blue and the third green, sing the service from a large desk in the choir stalls.

XLI.

## XLII.

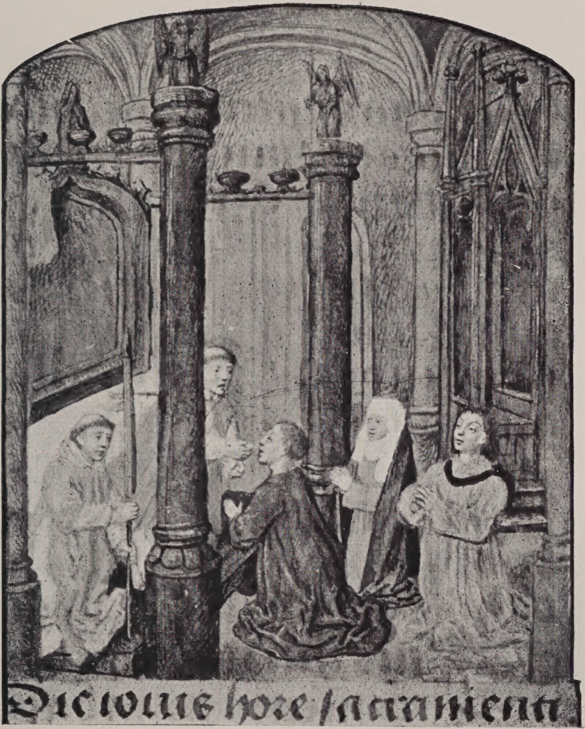
## COMMUNION OF THE PEOPLE.

From a Flemish *Horae*, late 15th Century.
(Brit. Mus., MS., Ad. 17026 fo. 38.)

The priest, assisted by a clerk holding a torch, gives the Communion to a woman and two laymen.

*Ornaments of the Church.* In this interesting picture we already see the beginning of Renaissance developments. The fundamental idea of the dorsal and riddels as enshrining the altar, which indeed lingered long in Renaissance architecture, is however by no means lost, but is here emphasised. Thus in the very large riddel-pillars there is a return to the ciborium type of the early church, (see p. vi.) to which the dorsal and riddels of the middle ages had always borne witness. The effect is very fine and dignified. These pillars are four in number, the eastern pair being intended apparently to be represented as behind the reredos: they are gilt, and on the capitals of the western pair are angels, holding what appear to be very thin tapers; on the rods, which are gilt, are basins, also gilt, to hold candles. The northern riddel is removed to show the altar: that on the south is painted a rich bright blue. The reredos is higher than usual, and has small crockets upon it. The altar, which is not very clearly drawn, has no ornaments except the chalice standing on a small corporal, and the book.

*Ornaments of the Ministers.* The priest has a pale grey-blue chasuble over his albe. The clerk has a tunicle of the same tint. The artist completes his colour scheme by painting the communicating layman in red, the woman in grey-blue with a black mantle, and the other layman in blue with a narrow brown tippet, while the floor of this beautiful little picture is a soft green, and the walls and arches are grey.



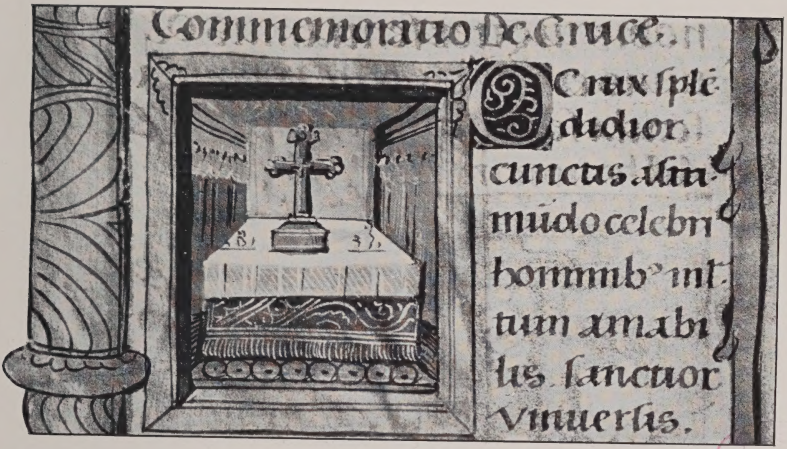
XLII.

# XLIII.

## AN ALTAR.

From a French MS. of the 16th Century.
(Brit. Mus., MS. Ad. 11866 fo. 157v.)

This curious miniature shows an altar in faulty perspective, standing on a foot-pace that is ornamented with gold roundels. This foot-pace must not be mistaken for the plinth of the altar ; for the altar itself is entirely covered with its rose-coloured frontal, and its base is marked by the enormous rose and gold fringe, the size of which, as well as the loose pattern of the frontal, we may safely attribute to the carelessness of the artist. In this case the frontlet is hidden. The reredos is a dorsal or upper frontal of azure blue powdered with a gold design. The riddels, which partake of the exaggerated perspective, are of green, edged with gold, and suspended by loops of gold from gilt rods. On the altar is a large gold cross, an unusual feature in pictures of this kind, and on each side of it is what seems intended for a low candlestick without a candle.



Commemoratio De Cruce.
O Crux splē
dudior
cunctis astri
mūdo celebri
hominibꝰ int
tum amabi
lis sanctior
vniuersis.

XLIII.

# XLIV.

## THE MARTYRDOM OF ST. THOMAS.

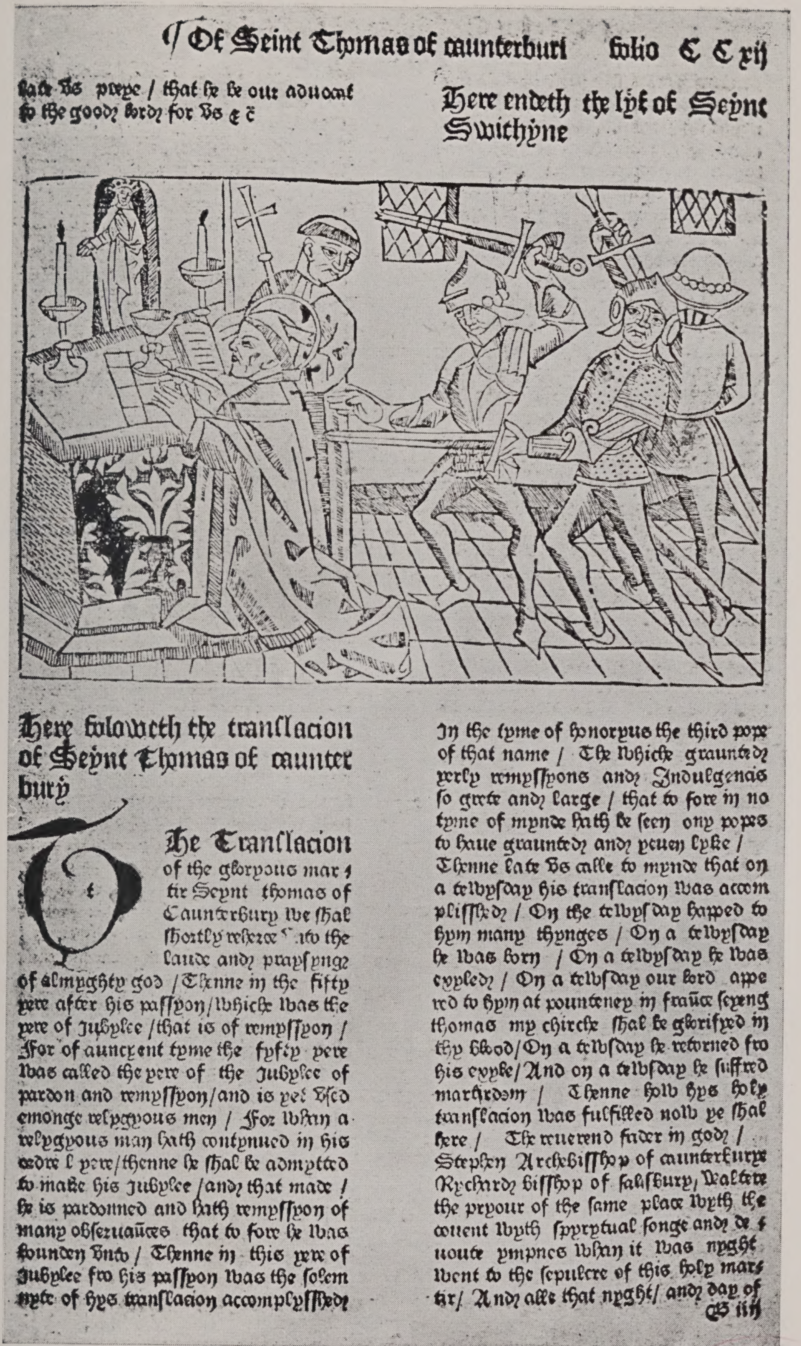
From the Golden Legend of Jacobus de Voragine, printed by William Caxton at Westminster, and finished 20th November 1483, fo. CC xij.

The chief interest of this rude woodcut lies in its early date and English origin. Caxton's Golden Legend is the third book with woodcuts printed in England, and only some 30 copies are known to exist, in most of which the leaf containing this picture has been destroyed.

*Ornaments of the Church.* The altar, which stands on two steps, has a frontal with a very bold design woven in it, but has no frontlet. The fair linen cloth only covers the top of the *mensa*, and from it hangs a deep fringe at the end as well as the front of the altar. Two candlesticks of simple design with lighted candles stand on the *mensa*. A figure of a saint, standing in a plain niche in the wall behind, takes the place of a reredos. On the middle of the altar is spread the corporal, having four folds from front to back. It reaches to the edge of the altar in front, and upon the second fold from behind stands the chalice, which has a circular foot. The book is open on the south side.

*Ornaments of the Ministers.* The archbishop kneels before the altar in albe, dalmatic and ample chasuble. The Latin cross on the back of the chasuble is adorned with small crosses on the upper part in such a way as to suggest that the artist half intended to depict the pallium, and there is something like an amice with a small apparel behind. The clerk stands at the south end of the altar holding the archbishop's cross: he is vested in what appears to be a sleeved rochet.

One of the murderers has broken his sword in attacking the archbishop, and is brandishing the remainder of it, while a second is attacking the saint behind, and the third is unsheathing his sword in the background.



¶ Of Seint Thomas of caunterburi folio C C xij

late vs preye / that he be our aduocat to the good lord for vs ꝛc

Here endeth the lyf of Seynt Swithyne

## Here foloweth the tranſlacion of Seynt Thomas of caunterbury

THe Tranſlacion of the gloryous martir Seynt thomas of Caunterbury we ſhal ſhortly reherce vnto the laude and prayſynge of almyghty god / Thenne in the fifty yere after his paſſyon / whiche was the yere of Iubylee / that is of remyſſyon / For of auncyent tyme the fyfty yere was called the yere of the Iubylee of pardon and remyſſyon / and is yet vſed emonge relygyous men / For whan a relygyous man hath contynued in his ordre l yere / thenne he ſhal be admytted to make his Iubylee / and that made / he is pardonned and hath remyſſyon of many obſeruaūces that to fore he was bounden vnto / Thenne in this yere of Iubylee fro his paſſyon was the ſolempnyte of hys tranſlacion accomplyſſhed In the tyme of honoryus the third pope of that name / The whiche graunted yerly remyſſyons and Indulgences ſo grete and large / that to fore in no tyme of mynde hath be ſeen ony popes to haue graunted and yeuen lyke / Thenne late vs calle to mynde that on a tewyſday his tranſlacion was accompliſſhed / On the tewyſday happed to hym many thynges / On a tewyſday he was born / On a tewyſday he was exyled / On a tewſday our lord appered to hym at pounteney in fraūce ſeyeng thomas my chirche ſhal be glorifyed in thy blood / On a tewſday he retorned fro his exyle / And on a tewſday he ſuffred martyrdom / Thenne how hys holy tranſlacion was fulfilled now ye ſhal here / The reuerend fader in god / Stephen Archebiſſhop of caunterburye Rychard biſſhop of ſaliſbury, walter the pryour of the ſame place wyth the couent wyth ſpyrytual ſonge and deuoute ympnes whan it was nyght went to the ſepulcre of this holy martir / And alle that nyght / and day of

G iiij

XLIV

# XLV.

## "*Ad te levavi animam meam.*"

(From *Missale secundum usum insignis ecclesie Sarum*, Rouen, 1497, University Library, Aberdeen, C$^2$. 3. 111.)

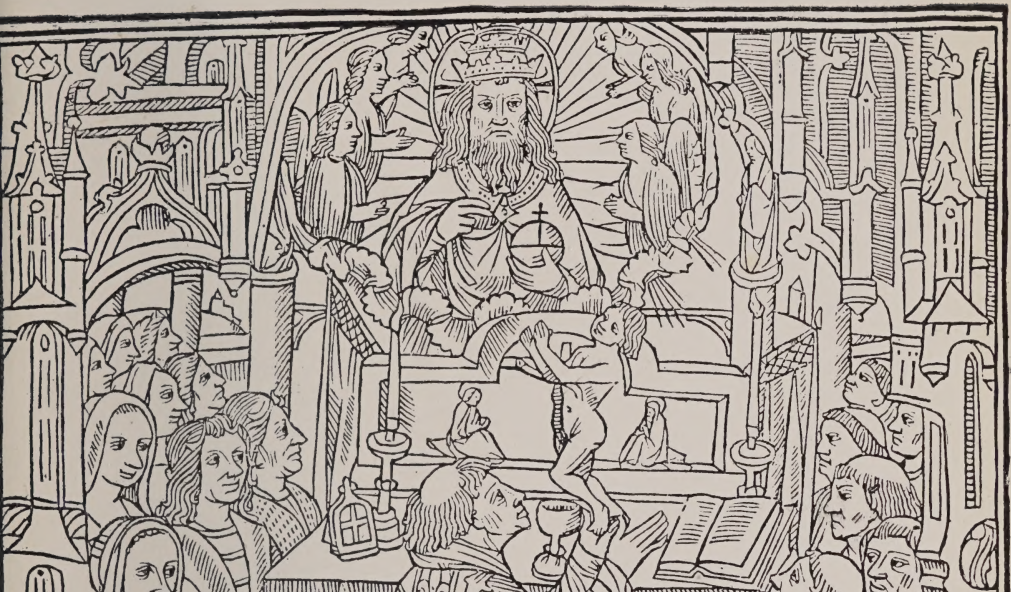
This wood-cut heads the beginning of the *Temporale* in the Sarum missal printed at Rouen by Martin Morin in 1497. It illustrates the opening words, which are those of the introit of the Mass for Advent Sunday, viz : *Ad te levavi animam meam : Deus meus in te confido, non erubescam : neque irrideant me inimici mei.*

The priest kneels before the altar offering his soul, which is represented as a small naked figure. He is about to celebrate Mass, and is surrounded by a congregation.

*Ornaments of the Church.* The altar is vested in a frontal with a large pattern, a plain fringed frontlet and fair linen cloth. The low reredos, of the kind very common in pictures of the time, is carved in relief with the Rood, St. Mary and St. John. The central portion is raised in a semi-circular projection. The window is hidden by the vision of the eternal Father, to whom the priest is making the offering. At the ends of the reredos, riddels hang on cords from rods which are turned up at the ends. On the altar are shown the usual two candlesticks with lighted candles, the pax-board or pax brede, adorned with a cross, the chalice, and the mass-book on a desk.

*Ornaments of the Ministers.* Over his amice and albe (on which no apparels are shown) the priest wears a chasuble of a very boldly-patterned tissue, ornamented with a cross embroidered with fleurs-de-lys and lozenges : this cross is of a modified Ψ shape, approximating to the 'Latin' form, and of a type common at that time in the north of France.

On the celebrant's right kneels a canon in a surplice with a fur almuce over his left arm. A narrow ornamental band is to be seen on his surplice where the sleeve joins the body ; the surplice is of a peculiar kind which prevailed for a time in part of the north of France about this period ; it was very large and flowing, but with very little gathering at the neck. The figure next behind him seems to be the clerk who is serving the Mass ; he is in an ordinary surplice, fully gathered at the neck.



XLV.

# XLVI.

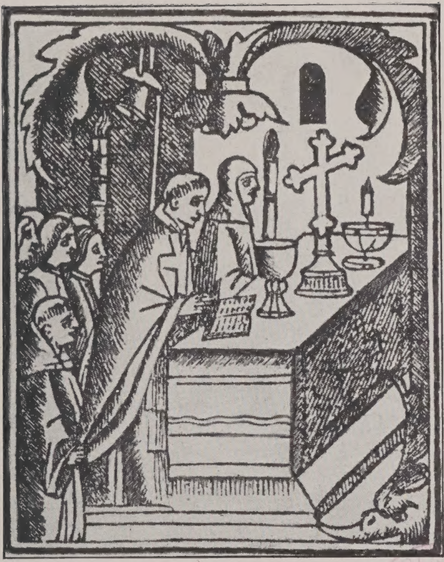
## AN ITALIAN BASILICAN ALTAR.

From the beginning of the canon of *Missale Romanum*, Venetiis, apud Iuntas, 1558.

This wood-cut is introduced to show the primitive way of celebrating the Holy Communion, which is still retained at the present day in certain basilican churches in Italy. The celebrant stands *behind* the altar facing the congregation, and thus adopting what would be the westward position in an orientated church, although in nearly all these cases the altar is at the west end, and the celebrant still therefore faces east.

The drawing is of somewhat earlier date than the book.

The holy table stands by itself without a visible ciborium. It has a frontal with a border and central cross and a long linen cloth fringed, with bands across the end. Upon it are a cross, a candlestick with a short lighted candle, the chalice and the missal. Behind it stand the clergy. The celebrant wears a large Gothic chasuble, with the Latin cross in front, in the Italian way which has a reasonable justification when the celebrant faces the people. He appears to be attended by religious in their habits, one of whom has his cowl turned up over his head and holds a thick torch. Behind the celebrant other assistants are to be seen, one of whom is most likely holding the torch which is visible in the background of the picture. Near it a sacring bell is hanging, and from it there is a thick rope.



XLVI.

## XLVII.

## A VENETIAN ALTAR.

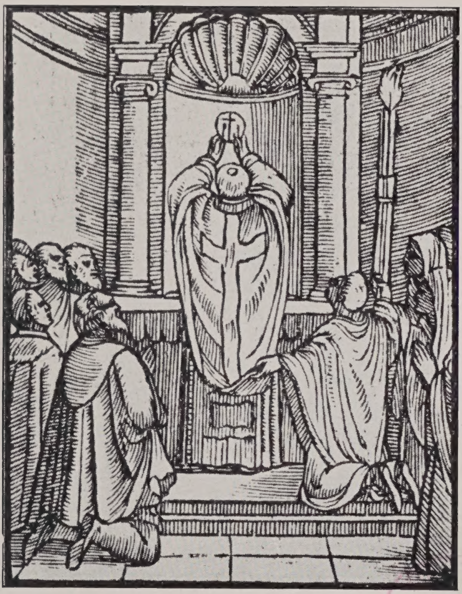
From the beginning of the canon in *Missae Episcopales pro sacris ordinibus conferendis*, Venetiis, apud Iuntas, 1563.

*Ornaments of the Church.* Here the altar stands back against the wall of an apse, and is of definitely renaissance design. A semicircular niche of very enlarged demensions, flanked by Ionic pillars and surmounted by a large scallop-shell canopy, forms the reredos.* The altar itself bears no ornaments, but it has a frontal, and a frontlet with scalloped and tasselled edge like those shown in pictures of this date in *Pontifical Services*, vols. iii and iv (Alcuin Club Collections, nos. XI and XII.)

*Ornaments of the Ministers.* The priest wears an apparelled albe and a large full chasuble with a Latin cross behind. The clerk who holds up the torch at the south end of the altar wears a cassock and the curious chasuble-shaped surplice, such as is common in Venetian pictures and is still to be seen in Austria.

---

* A very similar reredos was placed in the church of St George, Bloomsbury, by the architect Nicholas Hawksmoor about 1730.



XLVII.

## XLVIII.

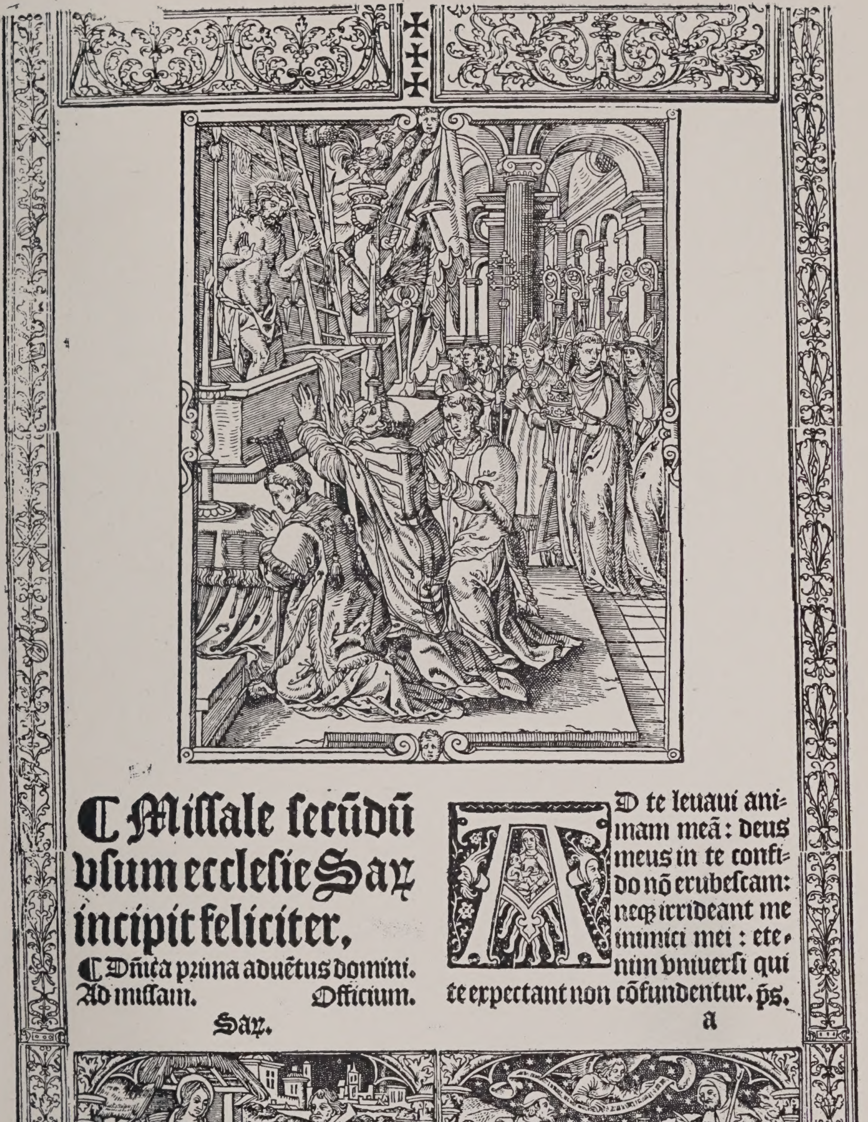
## THE MASS OF ST. GREGORY.

From *Missale ad usum insignis ecclesie Sarisburiensis*, Parisijs, apud Guillelmum Merlin in ponte Teloneorum, 1555.

A French woodcut of the middle of the 16th Century.

*Ornaments of the Church.* The church is in Renaissance style. The altar is very long, and two large candlesticks with lighted candles stand upon it. The fringed frontlet is continued round the end of the altar: an ample cloth of some kind hangs down the end of the altar beneath it, the whole arrangement being closely akin to that shown in the Piedmontese miniatures above (plates XVIII and XIX.) A low seat is shown close to the north end of the holy table, not unlike that set at the south end of the high altar of Westminster in the Islip Roll (*English Altars*, Alcuin Club Collection I, plate XIV), and those still used by certain assistants at high mass in the great churches of Spain at the present day. The vision of our Lord, as in his Passion, rising from the tomb, takes the place of the reredos, and as in other pictures of the kind the instruments of the passion are shown all over the background near the altar. The burse with small tassels at the corners is shown leaning against where the reredos would be.

*Ornaments of the Ministers.* The deacon and subdeacon kneel at either side of the celebrant. The chasuble has a cross on the back with the arms slightly raised: there are large tassels on the back of the sub-deacon's dalmatic. The amices, which are apparelled, are very ample, but no apparels are shown on the albes. In the distance behind, a cardinal holds St. Gregory's tiara, and a bishop in dalmatic, cope and mitre, holds the triple cross. Behind are bishops with mitre and crozier.



¶ Miſſale ſecūdū
vſum eccleſie Saꝝ
incipit feliciter.
¶ Dñica prima aduētus domini.
Ad miſſam. Officium.
Saꝝ.

AD te leuaui animam meā: deus
meus in te confido nō erubeſcam:
neqȝ irrideant me
inimici mei: etenim vniuerſi qui
te expectant non cōfundentur. p̄s.
a

XLVIII.

# XLIX.

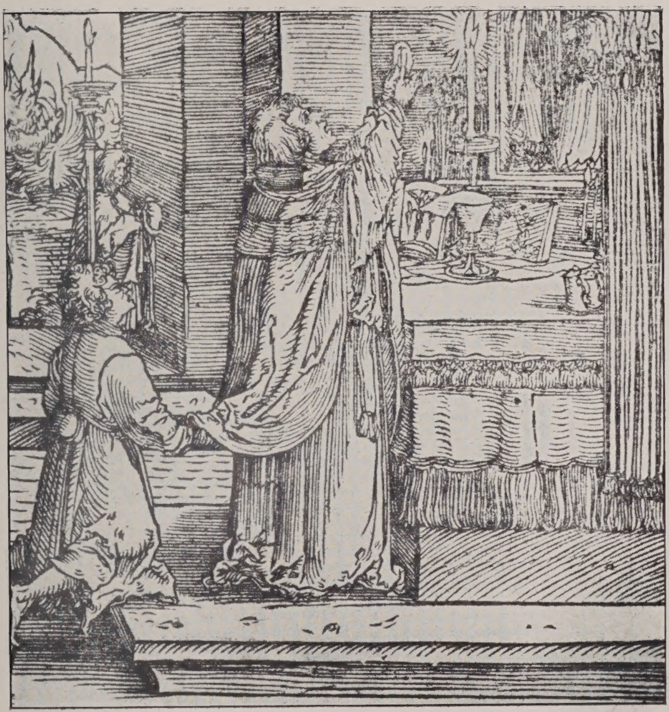
## A GERMAN MASS IN THE 16th CENTURY.

From *Francisci Petrarchae Desz Weitberhümten Hochgelehrten fürtresslichen Poeten vund Oratorn Trostbücher*, Franckfurt am Mayn, Johann Bringers, 1620, p. 178.

The picture is of an earlier date than that of the printing of the book.

*Ornaments of the Church.* The altar is very deep from front to back. The arrangement of the coverings may be compared with that shown in the Piedmontese pictures (Plates XVII and XVIII). The frontal is short, leaving about a foot of the lower part of the altar exposed: it extends round the end, hangs loosely, and has an extremely full and deep fringe. The frontlet also extends round the end of the altar: it has a thick fringe with a knotted heading. The fair-linen cloth covers the surface of the mensa only. Riddels hang on short rods at each end of the altar: they are very full, are fringed below, and only extend about a third of the way across the altar, and little more than half way down the end of it. A large picture forms the reredos; there is a small space between it and the altar, against which the burse is leaning in the middle. The missal is open near the north side and shows a picture of the crucifixion. The chalice stands on the corporal in the middle of the altar; it is covered with a small long shaped partially stiffened pall which hangs down slightly before and behind. Close to the south end of the mensa stand the two cruets, this part of the altar being used as a credence. A large candle in a candlestick stands in the usual place on the north part of the altar: if there be one on the south side, it is hidden by the riddel. Something like a small branch candlestick, not much higher than the chalice, appears, half-hidden by the riddel, at the corner of the altar, on the south side, which is here used as a credence.

*Ornaments of the Ministers.* The priest, who is elevating the Host, is vested in a voluminous albe and a large chasuble. There is a rather short apparel on the very large amice, and the outline of one on the skirt of the albe behind. One of the stole ends can be seen: it is short and straight, but with large fringe. There is a Latin cross on the back of the chasuble. It is difficult to say whether the clerk, who holds up a candle in a tall candlestick in one hand and the priest's chasuble in the other, is vested in an albe or some loose kind of gown.



XLIX.

m

9/23 | wh

BOSTON PUBLIC LIBRARY
3 9999 09838 593 1

AUG 16 1917